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Spring, 1992

Volume 280 No 7105

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NELSON'S COLUMN

DRAMATIC RECONSTRUCTIONS



RICHARD WAITE

Richmond Theatre's guardian angel, Sally Greene, in the building's refurbished interior.

Angels have landed in two south-west London theatres. A golden-winged figure has appeared on the dome of Wimbledon Theatre while, 5 miles away, an angelic-looking blonde is directing the destiny of Richmond Theatre. Wimbledon's statue—assumed to be Melpomene, the Muse of Drama—replaces one which went up when the theatre opened in 1910 but was taken down during the Second World War because it was a helpful landmark for enemy bombers. Now the lady is back again. Wimbledon audiences gave £15,000 for her replacement and Merton Council, which owns the theatre, has spent £2.2 million repairing and redecorating the 1,500-seat "palace of varieties".

The face-lift at Richmond has been even more expensive—£4.3 million, financed by a bank loan which Richmond Council has guaranteed. The guardian angel who has waved her wand over the restoration is Sally Greene, an attractive, vivacious former actress of 37 with an indulgent husband: "When I heard the theatre was for sale in 1986 we just had to buy it, and I ran it for three years." But the architecturally important building was bowing to age. Urgent repairs were required if the red-and-gold design of this intimate, ornate auditorium was to sparkle again. Sally Greene closed the 830-seat theatre, turned it over to a trust and then watched over every detail of its transformation.

Richmond has had a theatre for centuries, and the present building, opened in 1899, is the work of the country's finest theatre architect,

Frank Matcham, who designed the London Coliseum and Buxton Opera House, among many others. The splendid restoration lives up to its late-Victorian description of "rich yet characterised by an artistic reserve which is most pleasing to the eye", thanks to the efforts of the set designer Carl Toms, and his assistant Laurence Llewelyn-Bowen who was there every day, often with paint pot in hand, to supervise the work. Crimson velvet walls match the new seating. Gold leaf highlights the curlicues, scrolls and cupids on the original rococo plasterwork, which has been given an ivory finish to complement the banded marble proscenium arch. The ceiling paintings have been freshened up, and in the foyer Llewelyn-Bowen has replaced the missing ceiling with a new

allegorical painting that acknowledges both Matcham and Richmond Borough Council.

"Almost everything else has been paid for by someone—local people and firms," Sally Greene admits as she discusses the beautiful new dressing-rooms which have been fitted out by leading designers, among them Anouska Hempel and Victor Edelstein. They were glad to decorate the rooms and foot the bills as well.

The present theatre at Wimbledon dates from 1910. After thriving in the 1930s, its fortunes declined to the point where it was threatened with closure in the 1960s, but it was rescued by the local council and reopened after redecoration in 1968. Now the original Georgian and Italian renaissance style of the auditorium has been faithfully re-created, with gold for the elegantly pierced metalwork of the balcony fronts, the columns marbled and the walls painted a deep rose-pink. Equally true to the original décor are the soft, pastel, allegorical paintings that decorate the main ceiling.

At a time when the West End is hard pushed, both theatres draw enthusiastic audiences from the surrounding suburbs. Their policies, however, are as different as, say, the London Palladium's from that of the Theatre Royal, Haymarket. At Wimbledon popular touring productions, such as *Stepping Out*, will come in. The large stage, and an orchestra pit which can now take 60 musicians, make the theatre ideal for opera and ballet, and in March and April both Regency Opera's production of *Tosca* and Moscow City Ballet's *Swan Lake* and *Sleeping Beauty* are scheduled. Sunday night variety shows are also a feature: Elkie Brooks, Jim Davidson, and Wayne Sleep with Lorna Luft are booked to appear before Easter.

At Richmond, Sally Greene now has more time for her latest interest, the Richmond Stage Company, which she herself has set up. She has persuaded Anthony Hopkins to be artistic director of the independent company, for which he will direct the first production in the late summer. If, as is hoped, the play transfers to London, it will be one of a number of West End-bound plays coming to the theatre, backed by well-known producers such as Duncan Weldon and Sir Peter Hall. Richmond Theatre has already played host to the Royal Shakespeare Company, and excitedly awaits visits from the English Shakespeare Company, Welsh National Opera and London City Ballet.

DENISE SILVESTER-CARR

A gold-winged statue of Melpomene, the Muse of Drama, stands on top of Wimbledon Theatre.



NOT SHORT ON SKILL

Like love, like music, chess has the power to make men happy, it has been said. Chess also has an addictive quality that can drive players to madness.

England's Nigel Short, aged 26, stands on the threshold of fame and fortune. In April at Linares, in Spain, he has an opportunity to slay the Soviet dragon when he meets former world champion Anatoly Karpov in the semi-final round of the world championship. It is a life-or-death match. For the winner the prize is a place in the final play-off, which will decide who is to be the official challenger to the current holder of the world title, Gary Kasparov.

The only outsider to have succeeded in breaking the Soviet dominance of the past 40 years was the American prodigy Bobby Fischer. However, his reign as world champion was brief, lasting only from 1972 to 1975, after which he vanished from public view into the mists of southern California.

If the popular image of a grandmaster is of a bewhiskered *éminence grise*, then Nigel Short does not fit the bill. Tall, gangling, bright, endowed with a schoolboyish sense of humour and a persistent happy giggle, Short is a street-fighter. He enjoys a battle and he likes to win the hard way, by crushing his opponent. "I like chess and I believe in chess," says Short. "I work hard at the game and I think my recent results have shown that my approach is right."

Only a handful of grandmasters make a good living from the game, for although chess is played around the world, it does not attract the money or the media exposure of other sports. Many modern players are content simply to earn a modest crust, without risking the arduous ascent to a title challenge (the current cycle has taken three years). But Nigel believes that the world championship is everything. "I mark my success by how far I get towards the world championship. That for me is the only real test."

He notes, sensibly enough, that at this level the money does become extremely attractive. A grandmaster of his strength—currently rated fourth in the world—can command appearance fees of several thousand dollars merely by accepting an invitation to take part in a tournament, regardless of his results. If he should subsequently take a top prize, the rewards jump well into five figures.

The world championship purse itself is worth about \$500,000, which is divided five-eighths and three-eighths between the winner and loser. In the past the Russian players have had to



REX FEATURES

hand over most of their winnings to the Soviet chess federation. If Short is successful, he could rapidly become a millionaire from chess.

Unlike many top chess players, who have no life outside the 64 squares of the chequered board, Nigel has a family. His wife comes from Greece, where they take extended holidays. They recently celebrated the birth of a daughter, Kyveli, whom the proud father paraded around a tournament in her pram—unheard of for a chess master. The youthful Nigel has even been known to take time off from analysing game positions to play computer games. "Oh, I take chess seriously," says Nigel, "but there are other things to think about."

He is one of those chess players who displayed the kind of extraordinary prowess as a child that earns the title prodigy. The young Nigel was only six years old when he sat on the edge of a chair listening to his father explain the moves to his elder brother. When the chess set was about to be put away, Nigel pleaded to be allowed to play. Practically nothing more about the rules had to be explained to him. And for the next few years a chess board was hardly ever out of sight in the Short household in Atherton, Lancashire.

Psychologists explain this kind of intuitive talent in children by reference to a heightened visual-spatial perception. It applies in the same way to mathematical and musical prodigies. Nigel is sceptical of such academic theories—he just likes chess, he says. However, no progress can be made in chess without intensive study and training to develop this natural gift. The game is so complex and so competitive that a player must work at it all

through his teenage years if he is to hope to become a grandmaster.

Short rose rapidly through the ranks, securing that most coveted of sporting accolades at the age of 19. But his parents had to decide whether he should extend his schooling or concentrate full-time on chess. In his late teens he seemed to mark time. No one doubted his innate ability: the question was, could he go right to the top?

The coming match against Anatoly Karpov will be the biggest test of his career. The Russian, now turned 40, which is old for a chess player, was world champion for a decade before losing his title to Kasparov. Since then Karpov has held his place as challenger. Moreover, in their games together Karpov, whose style of play is deep and positional, has a long lead over Short.

Lately, however, Karpov has shown the strain of age. His results have been inconsistent. Short, too, is a strategic player and has been scoring impressive victories on the international circuit, although he does occasionally blow up with a wild blunder. "I am looking forward to meeting Karpov," he says, with his customary giggle. "It will be an interesting match."

The other semi-final match, to be played at the same time, is between Dutch champion Jan Timman and Soviet grandmaster Artur Yusupov, both of whom have reached this stage before. Short would have been favourite to beat either of them. Against Karpov he must be the underdog. But, at the age of 26, which Scott Fitzgerald once observed was the very pinnacle of manhood, Short could be on the brink of stardom.

DAVID SPANIER

Nigel Short has risen rapidly through the ranks, but now faces his greatest test: the match with Anatoly Karpov.

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NELSON'S COLUMN BEETHOVEN'S PIANO

In 1818 Beethoven received the gift of a magnificent mahogany grand piano from Thomas Broadwood, head of the London firm of John Broadwood & Sons, which was sent to him in Vienna, the city where he spent much of his life. This year, in May and June, the historic instrument makes the return journey across Europe to London for a concert tour, during which it will be played by the soloist Melvyn Tan.

On its arrival in London, the piano will first go on show at the Tate Gallery, from May 25 to June 1. It will be heard in a concert at the Barbican Hall on June 6, when Melvyn Tan will be the soloist with the London Classical Players, conducted by Roger Norrington, and at the Bath Festival on June 4 and 7, before returning to its home in Hungary.

The significance of this piano to Beethoven's *oeuvre* can be gauged by

*Melvyn Tan, right,
gives a series of
concerts and recitals
on the Broadwood
piano, below, which
was presented
to Beethoven in 1818.*



the fact that it reached him when he was engaged on the composition of his great Hammerklavier Sonata. His letter of thanks to Broadwood acknowledged a "six octave grand piano-forte", which was probably the most advanced in the world at that time—the early years of the 19th century were a period of great development in piano making—and Beethoven was to exploit the full range of his new instrument in his final works for piano.

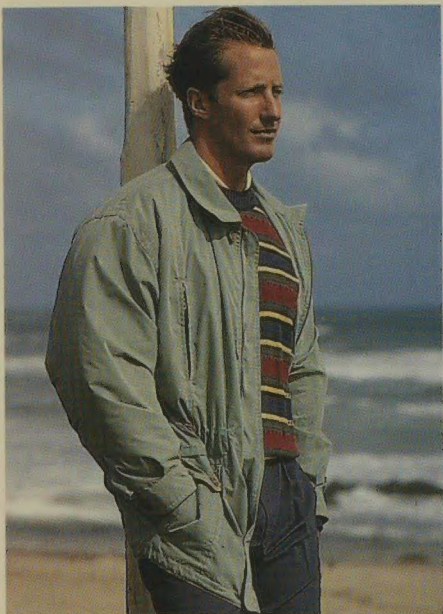
Some years after the composer's death, his Broadwood, which bears an inscription by five eminent pianists of the time who selected the instrument, was purchased by the virtuoso pianist and composer Franz Liszt, who bequeathed it in 1887 to the Hungarian National Museum in Budapest—its present home. It was there that David Winston, the piano-maker and restorer, spent seven weeks carrying out some vital conservation and restoration work on the instrument. In recent years there had been attempts to convert it to sound more like a Viennese piano. Mr Winston has brought back its essentially English character to allow us to hear it as it sounded when Beethoven himself played it. The composer is known to have performed on it for Johann Andreas Stumpff, a German harp-maker settled in London, who visited him in Baden in 1825 and invited Beethoven to stay with him when he went to England. Stumpff records Beethoven as having the highest regard for everything English.

The piano made its outward journey 174 years ago by sea to Trieste and thence by horse and cart overland to Vienna. It will be much more carefully cherished on its journey from Budapest to London this spring. A special travelling case has been made to protect it and ensure that it is kept flat, and the instrument will be under armed guard 24 hours a day.

The tour begins in Vienna, where Tan gives a concert on May 5 with the London Classical Players, under Roger Norrington, and a solo recital on May 7, both in the Konzerthaus. The next stop will be Bonn, the town of Beethoven's birth, where Tan gives a recital at La Redoute on May 12.

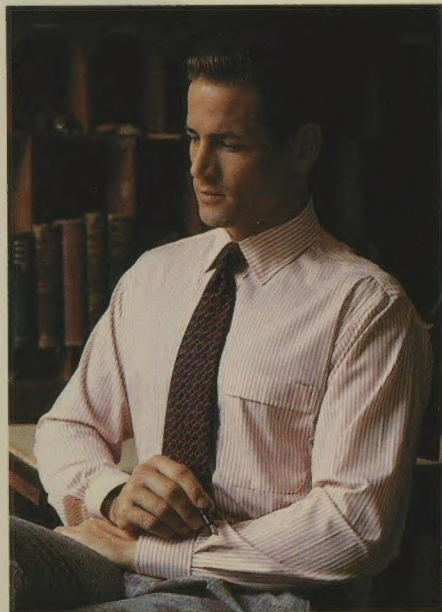
His recital programmes will include sonatas by Beethoven and works by his contemporaries Clementi and Dussek. Melvyn Tan will also make a solo recording for EMI. It will feature Beethoven's Variations on "God Save the King" and on "Rule, Britannia", and three sets of Bagatelles. A video of the restoration work on the piano and the tour is also being made.

MARGARET DAVIES



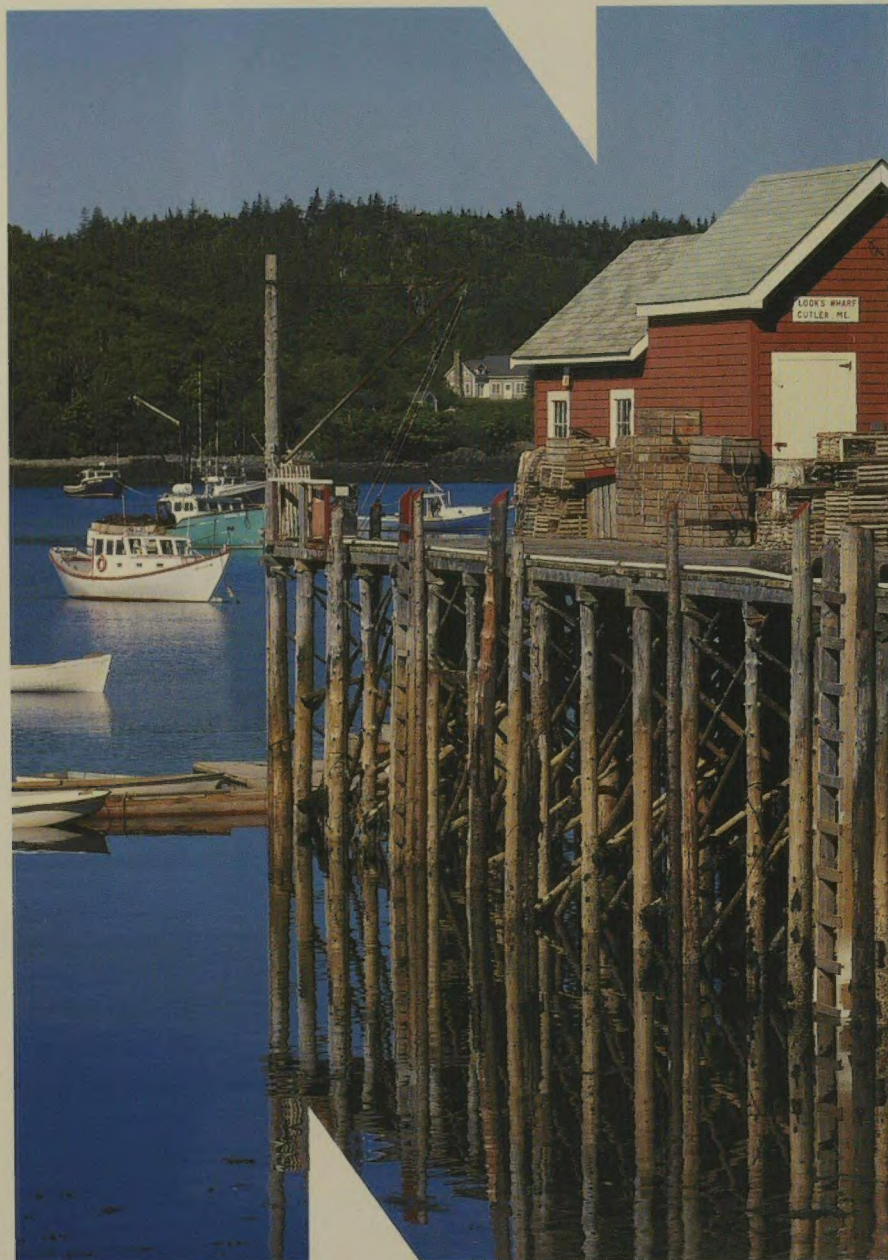
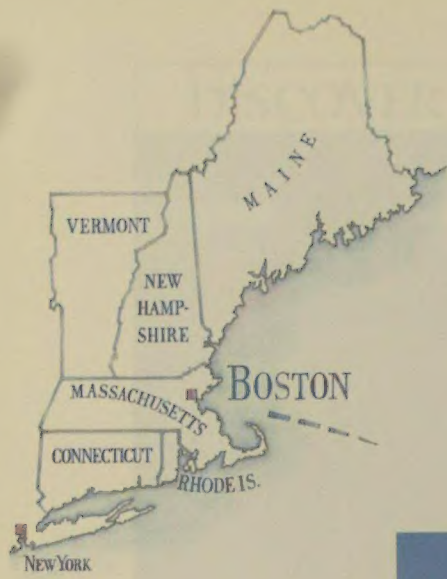
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NELSON'S COLUMN

PRINTS FROM THE V & A

Burney's *An Elegant Establishment for Young Ladies*, one of the prints from the V & A which will go on display there alongside the original paintings from March 6 to April 20.



The Victoria and Albert Museum is this month launching a set of 12 water-colour prints from its superb collection, which totals more than 6,500 works by more than 1,800 artists. The prints on offer are drawn mainly from the "golden age" of British water-colour painting, between 1775 and 1850, whose originals are not on permanent display.

The prints selected for the collection are William Blake's *Satan Arousing the Rebel Angels*, Edward Francis Burney's

An Elegant Establishment for Young Ladies (illustrated here), John Constable's *Stonehenge*, John Sell Cotman's *Boat on the Beach*, Thomas Girtin's *Kirkstall Abbey, Yorkshire—Evening*, Samuel Palmer's *Rome from the Borghese Gardens*, Eric Ravilious's *The Wilmington Giant*, Dante Gabriel Rossetti's *Head of Andromeda*, Francis Towne's *Rydal Water, Lake District*, J. M. W. Turner's *Lake of Brienz, Switzerland*, John Varley's *Mountainous Landscape—Afterglow* and Blamire Young's *The Hoers*.

A variety of printing processes have been employed, including collotype (from the Jaffé Collotype Studio, in Vienna), silkscreen (from Coriander, in London) and dust-grain gravure (from the Print Centre, in London, where Hugh Stoneman revived the lost craft in the 1980s, and from the Hope (Sufferance) Studio, on the South Bank of the Thames). The four dust-grain gravure prints are believed to be the first examples of this 19th-century process being used to reproduce images in more than one colour.

The Burney print, a large satirical composition painted in 1810, depicts an extraordinarily active girls' school—evidently a precursor of St Trinian's, except that in some cases the girls seem to be getting the worst of it. The girl on the hoist is having her neck stretched under the supervision of a professional hangman, one of her fellow pupils is having her back straightened by a guardsman, while another is being rather forcibly taught to play a tambourine by a fearsome Turk.

The prints may be obtained from the V & A Museum Shop or from the Grosvenor Gallery. The prices range from £150 to £250 each unframed and from £210 to £325 framed (for more details see page 87).

THE ABBEY'S PAVEMENT ON SHOW

A marble marvel: the great pavement of Westminster Abbey was completed in 1268 and can be seen again in March.



One of the supreme but little-known glories of Westminster Abbey, the great medieval pavement of Italian marbles commissioned by King Henry III as part of the shrine for Edward the Confessor, will be revealed for five days

between March 19 and 24 this year (not Sunday, March 22). Normally the pavement is protected by a carpet and is thus hidden from public view. It has remained covered for most of this century, but when the carpet was unrolled for three days in 1989 so many people queued to see the pavement that its unveiling is likely to become an annual event.

The original idea for the pavement dates from 1259, when Richard de Ware, newly elected Abbot of Westminster, travelled to Rome to be confirmed in the office of papal chaplain by the Pope. During his journey he saw the work of Roman marblers, known as the *cosmati* after the name of one of their leading families, and resolved to introduce it to the Abbey, which was then being rebuilt by King Henry, who had adopted Edward the Confessor as his patron saint. The craftsmen, led by a designer named Odoricus, and their precious marbles were brought to London by de Ware, and an intricate geometric pattern, which resembles mosaic but is technically known as *opus sectile*, was laid before the high altar.

The pavement, which is 24 feet square, was completed in 1268, one year before the saint's remains were interred in the new shrine. It is made chiefly from imperial purple porphyry (originally deriving from Egypt), green porphyry from Greece and golden-yellow *giallo antico*. The centre is a single roundel of Egyptian onyx more than 2 feet in diameter. The whole is set in the dark English limestone known as Purbeck marble.

A long and enigmatic Latin inscription, set in brass letters, originally formed part of the pavement. Only a few letters survive, but fortunately the text was transcribed in the 15th century. It suggests that if the reader reflects upon all that is laid down he will discover the *primum mobile* and the "eternal pattern of the universe".

The pavement represents a complex medieval philosophy that is admirably explored in Richard Foster's book *Patterns of Thought: The Hidden Meaning of the Great Pavement of Westminster Abbey*, first published last year and, from March 12, available in paperback (Jonathan Cape, £12.50).



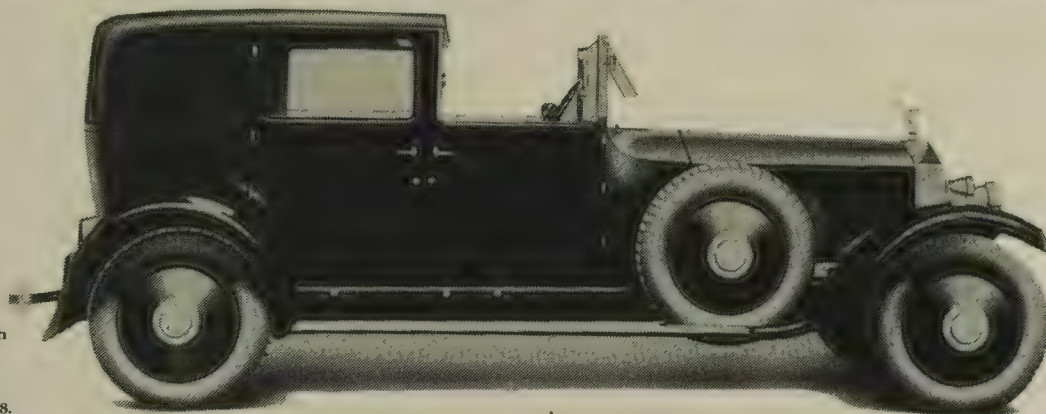
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WINDOW ON THE WORLD

CRISIS IN GEORGIA

The break-up of the Soviet Union has left an aftermath of uncertainty in its disintegrating parts that, while less menacing than the cold war, presents dangers of a different kind. In the early part of the year these were grimly displayed in Georgia where, after

several weeks of fighting in which more than 100 people were reported killed and many more injured, the elected president, Zviad Gamsakhurdia, fled from the besieged parliament building in the capital, Tbilisi, to take refuge in Armenia. The military government which took control after his departure promised elections in April, but Mr Gamsakhurdia had already announced his determination to regain office,

and his supporters clashed violently with their opponents in the streets when he returned briefly to the western part of the country. A fragile truce was agreed with the military, but Georgia's first attempt to join the new Commonwealth was rebuffed by Boris Yeltsin, who declared that Georgia would not be admitted until peace had been restored throughout the country, and there was general respect for human rights.

Left, opposition supporters outside Parliament in Tbilisi after President Gamsakhurdia had fled following the long siege



PHOTOGRAPH BY JEFFREY M. HARRIS FOR THE NEW YORK TIMES



Above and right, some opposition supporters were attacked and killed during bloody fighting outside the parliament building.

Above, relatives and friends mourn and register their defiance at the funeral of men killed in the fighting in the streets of Tbilisi.



DOWN WITH MARSHAM ST.

When environmental secretary Michael Heseltine announced that the offices of his department were to be demolished, sighs of satisfaction seemed to be heard all over London. The building—officially addressed as 2 Marsham Street, though it comprises three towers and connecting bits and fills a complete street block—was put up in the 1960s and its concrete shell has badly deteriorated. The

Minister has decided that repairs on the scale required would not be desirable, so it will be pulled down, probably during 1993, and most of the 3,500 civil servants moved to Docklands.

The Marsham Street building was constructed between 1963 and 1971 to the designs of Eric Bedford, of the Ministry of Public Buildings and Works, in association with Robert Atkinson & Partners, and may be described as an example of the utilitarian modern style, which some call Brutalism. One of its first inhabitants said the view from the inside was the best in London because

you could not see the Marsham Street building from it. A more recent predecessor of Mr Heseltine has described working in one of London's ugliest buildings as deeply depressing.

There are therefore compelling aesthetic and practical reasons for pulling the building down, as has been obvious for some time. Five years ago, when the *ILN* invited readers and a panel of distinguished people known to be interested in the environment to select buildings that London would be better off without, the Marsham Street offices came high on their list. The architect

Norman Foster was one who voted for its destruction, as was Lord Gibson, who suggested that the Department of the Environment "should have shown a better example—improving an environment, not offending it". For the record, the other buildings high on the list were the South Bank buildings (Shell, Hayward Gallery and National Theatre), the Knightsbridge Barracks, New Zealand House, the Hilton Hotel, the Barbican, the NatWest Tower, the Lloyds building, Juxon House, the *Daily Mirror* offices and the Queen Elizabeth II Conference Centre.



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150TH ANNIVERSARY ISSUE

The first issue of *The Illustrated London News* was published on May 14, 1842. On May 14, 1992, we shall be producing a commemorative issue to celebrate the occasion, in which a number of special contributors will be recalling some of the major events that have taken place during these 150 years in their particular fields of interest. In addition they have been asked to suggest what they think, hope or fear may happen during the next century and a half.

Among the contributors will be:

David Attenborough
Godfrey Barker
James Bishop
Arthur C. Clarke
Barry Cunliffe
Clement Freud
J. K. Galbraith
John Hemming
Anthony Holden
Edward Lucie-Smith
Suzy Menkes
Sheridan Morley
George Perry
Henry Porter
Enoch Powell
Ian Wooldridge

With more than 200 fully illustrated pages, and a decade-by-decade record of these tumultuous years, this special issue of the *ILN* will be in great demand. Current subscribers will receive their copy automatically, others are advised to place an order with their newsagent or fill in the subscription order form enclosed with this issue.



LONDON LOOKS EAST



*HAVING SPREAD NORTH, SOUTH AND WEST, LONDON IS NOW
DEVELOPING EASTWARDS, AND TURNING AGAIN TO ITS
RIVER. PHILIP HOWARD HERE DESCRIBES SOME RECENT CHANGES
IN THE CAPITAL, AND ON PAGE 24 WE REPORT ON SOME
OF THE REASONS WHY PEOPLE CONTINUE TO LIKE LIVING HERE.*

The face of London is changing. It changes all the time, of course. But every so often it makes a quantum jump, a sudden transition from one urban energy state into another. It happened after the Great Fire in 1666. It happened in the second half of the 19th century, as new bridges were built over the Thames, and in the first two decades of the present century, when the extension of the Underground provided the impetus for the surrounding villages to be swallowed up into commuterland. It happened again in 1945, after the Blitz, when the subsequent resettlement into new suburbs and new towns dispersed the inhabitants of the East End slums.

As old London Bridge was the emblem of medieval London, and the dome of St Paul's that floats like a bubble over the City was that of modern London, the symbol of London of the next century is Canary Wharf. It dominates the capital from unexpected angles, just as St Paul's pops into view from odd corners of the City. Drive along the Embankment and suddenly, enormous beyond Tower Bridge, rises the pyramid-topped tower. Turn again, Whittington, down Highgate Hill, and it is there. Drive along the M11 to London and Canary Wharf, 25 miles away, sticks up like a signpost.

The Docklands development is the most dramatic change in the face of London for a century. For its whole history the East End of London has been the port, the slums, and the front door through which you sailed into the City past the docks and the miles of masts and shipping so thick that it looked as though you could walk from bank to bank without getting your feet wet. Now they have gone, and an attempt is being made to build something in the East End other than docks and cheap housing.

The plan is to make a new financial centre, a Wall-Street-on-Thames, as an alternative to the congested Square Mile, which has been the financial centre of London, the kingdom and the world since the Middle Ages. Docklands, the east Thames corridor and proposals for a Channel Tunnel rail terminal in Stratford are shifting the balance.

Michael Heseltine, the environment secretary, and the most visible proponent

*A SYMBOL OF THE
NEXT CENTURY,
THE CANARY WHARF
TOWER LOOMS
OVER THE CAPITAL.*



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of the change of face, admits that his grand plan means overturning the prejudice of ages. In almost all European cities people have preferred to live upwind and upstream of industrial areas. But industry is cleaner now, and so is the Thames. Mr Heseltine says: "As this is realised, and the benefits of public and private investment bear fruit, people will want to live to the east of London. There is no urban project in the world that should more command notice and imagination." The developer says: "Canary Wharf is an unbelievable historical coincidence of an overriding need being met by an extraordinary urban redevelopment in just the right location. So I'd say that London has lucked out."

You do not have to agree with these visionaries. The toytown Docklands Light Railway is charming but unreliable, and far too small to carry the expected numbers of commuters. Flashy Canary Wharf dominates and dwarfs Wren's buildings at Greenwich, which form one of the great riverine scenes of the world. Those of us who travel to work across London to Docklands every day can see that the transport system is not working very well. Office blocks and smart shopping centres such as Tobacco Dock stand empty.

But the change is happening. The billions of pounds that are being poured in make it irreversible. Having spread 20 miles west and south and north, London has turned east. In the next century the stretch of north Kent from Greenwich to the Medway towns will become the new

wing of London, with the kind of satellite towns, shopping centres and office blocks that surround Paris and Madrid.

The second notable change in London that has crept up on us in the past few years concerns something even older and more central than the docks: the Thames itself. Mariners call it the London River, and they have a point. London is where it is because of the Thames, which was its *raison d'être*. For 19 centuries ships from all over the known world sailed and steamed up the London River to unload their cargoes into the hungry mouth of this big, green island. But the Port of London has moved downstream to Tilbury, and the old pattern of trade by ship up the Thames and thence by train to the regions has been replaced by a more diffuse network of ferries, container lorries and motorways. When the Channel Tunnel opens for trade in 1993, it will reduce the traffic of the London River still further.

London gradually turned its back on the river. The capital gave up its watermen for commuters from the suburbs, and its riverine palaces of Whitehall, Kew, Richmond and Hampton Court for industry and the new Brutalism of 1950s architecture. The Thames became so dirty that if you fell in you were likely to be poisoned before you drowned. In this unreal city, through the brown fogs of winter dawns, the crowds flowed over the river on bridges and under it through tunnels without ever giving a thought to the Thames itself.

In the last generation we have cleared



the river, and turned our faces back to it. There is a tidal barrier at Woolwich to prevent flooding in freak conditions, one of the wonders of modern engineering. There are new bridges and tunnels to reduce the obstacles to north-south passage. The river is coming back to life, and every year salmon are sighted returning to their medieval spawning grounds upstream. Folklore has it that London apprentices once had written into their indentures that they should not be fed on salmon more than four times a week. There is no risk of these conditions being reimposed for a while, if they ever existed outside urban mythology. But today the Thames is no longer a black sewer of industrial and city pollution.

Some of the most imaginative of Post-Modernist architecture is being built on prime sites along the banks of the Thames, from Quinlan Terry's mock-Georgian offices and terraced gardens at Richmond to the pyramids and zigzags of the new apartments in Docklands. The best grand entrance to London is again by water, as it used to be until a century ago. River buses and pleasure boats are doing business for tourists and even for London commuters. A trip down the river gives a lively panorama of the best in modern architecture, some of it built by newspapers, and of the changing face of London. There is even a Japanese temple with a giant golden Buddha on the waterfront of Battersea Park, looking inscrutably up river towards the camp, pastel pagodas of Chelsea Harbour.

Most flights into Heathrow make their final westward approach along the Thames. The aerial view they afford is the best way to understand the geography of London, as the aircraft follow the great river meandering between banks of buildings and parks.

There are those who take a pessimistic view about the future of London, prophesying long-term decline. The latest example was the study, *London: World City*, published at the end of last year (HMSO, £24.95), which argued that London's position as a world city is in jeopardy unless improvements are made to its transport links, the education and training of its citizens, and its promotion as an international metropolis. Although it reckoned that at present London compares well with such capitals as New York, Paris and Tokyo, the report found that its status is in decline, because of deteriorating environmental and social conditions, and the absence of a "voice" for the city.

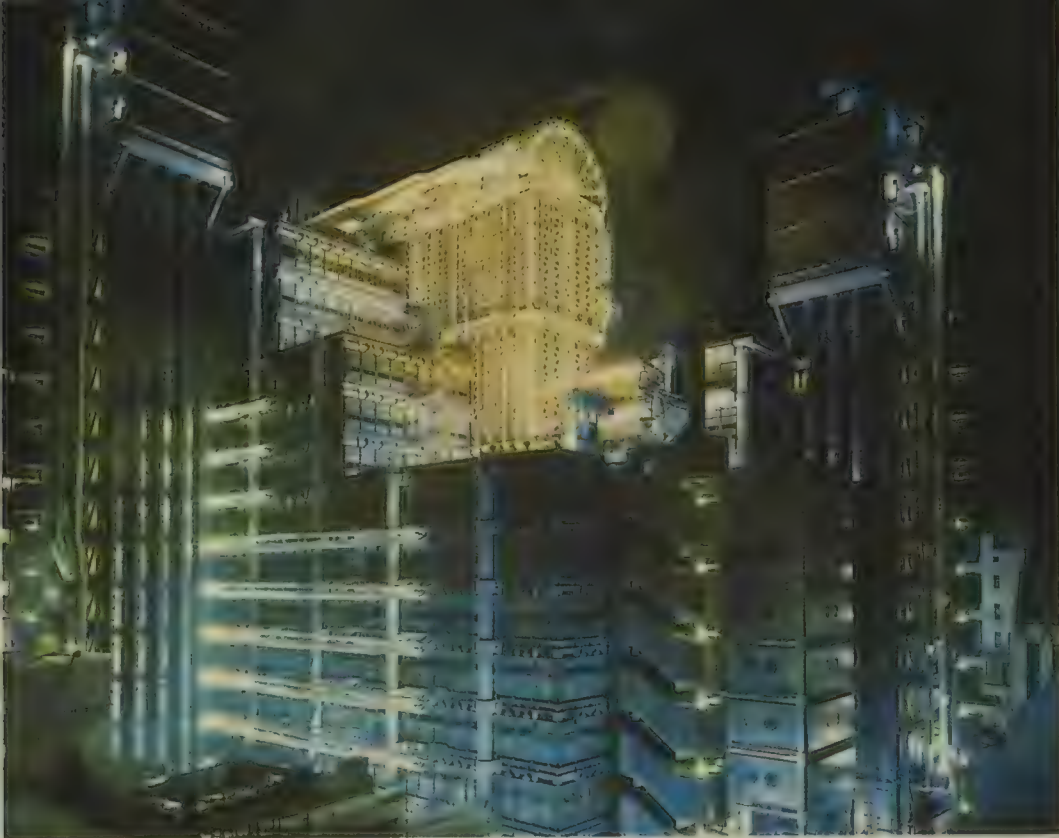
It is indeed an anomaly that London has no local government or authority, unlike any other city of comparable size and importance. The Greater London Council was abolished in 1986, officially because of its extravagance and inanities, but also because of the Government's antagonism towards the Council's inbuilt Labour majority and Margaret Thatcher's irritation with its leader, Ken Livingstone. Since then London has become scruffier, more anonymous and less democratic. Public transport and traffic congestion from private cars have

BUILT TO PREVENT FLOODING, THE THAMES BARRIER AT WOOLWICH IS A WONDER OF MODERN ENGINEERING.

worsened. As elsewhere, the inner city is decaying as the upwardly mobile move out to the suburbs. Industry is in decline. Oxford Street and the other once-grand shopping avenues have deteriorated into squalid thoroughfares lined with plywood boxes of shops selling tourist souvenirs and pumping out pop music.

The pattern of commerce has changed. It is no longer necessary to travel into the West End, with all the inconvenience of parking or carrying parcels on the Tube; it is simpler and more civilised to shop at the hyperstores of mass consumption on the peripheral roads, at places like Brent Cross, or to take a trip to a provincial town, such as Bath or Cambridge. These days the famous department stores have branches in the provinces, where shopping is less like running around a dirty anthill.

Londoners have always complained about their city. It is a relationship of love and hate. We have called it everything from "the great ven" to "the monstrous tuberosity of civilised life". William



PHOTOGRAPHS BY QUINN WRIGHT

*RICHARD ROGERS'S CONTROVERSIAL
HEADQUARTERS FOR
LLOYDS, TOP, AND TERRY FARRELL'S
NEW CHARING CROSS
STATION, ABOVE, ON THE THAMES
EMBANKMENT, ARE
EMBLEMS OF THE MODERN CAPITAL.*

Dunbar called it "a mighty carbuncle" more than 450 years before the phrase occurred to the Prince of Wales (though Dunbar was probably thinking of the deep-red precious stone rather than a pimple on the nose). There have even been thoughts of moving the capital to somewhere more logically central such as Oxford or Sheffield.

But London's status will not decline. England's capital is strategically placed at the tip of the golden European triangle for the next millennium. Its transport connections with the Continent are about to be vastly improved by the Channel Tunnel. Continual advances in air travel mean that Boris Yeltsin can meet John Major in London, and then pop over with him to New York as easily as statesmen used to ride to Greenwich or Hampton Court to see their monarch.

The fact that London has no local government is a temporary political accident. The Labour Party is now committed to bringing back some form of London-wide representative body, and it is inconceivable that the Conservative Party will not come round to recognising the same need if it wins the next election. There are some things that are better planned strategically for London as a whole, such as traffic policies, green-belt protection, bus routes, the preservation of historic buildings, the siting of an Olympic village and the development of the Thames corridor.

Central government now controls what goes on in London more than in any other region of the country, apart from Northern Ireland. This cannot last in the long run. But it needs to be altered by the fashionable concept of subsidiarity. A new London authority needs to take its powers back from Whitehall, not from the individual London boroughs which should continue to look after their own pockets. It will come, one day soon, but only as a prudent act of self-denial by central government.

The face of London is changing, as it has, in fits and starts, since the Romans planted their entrepôt and fortress at the first point on the Thames where they could land without getting their feet wet. It is going through a rapid period of change just now (Londoners always think this about their particular period), and one of some decay and difficulty (Londoners always think this, too, about their particular period). The centre of gravity is shifting. It is no longer essential to stream into the centre for everything. But London will remain a world capital. And the old city will continue to adapt and grow and change. It always has. It is the nature of the beast □

Why we love London on p24.



THE CITY



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THE LONDON WE LOVE

PROMPTED BY THE SUGGESTION THAT LONDON'S STATUS AS
A WORLD CITY IS IN JEOPARDY, THE ILN ASKED SOME
DISTINGUISHED LONDONERS WHAT IT WAS THEY MOST LIKED
ABOUT THEIR CAPITAL. WE REPORT ON THEIR FINDINGS.

If variety is the spice of life then London must be the spiciest city in the world, for our unscientific survey records that the capital's diversity attracts most people to the place. Plenty of specific things were listed, from theatres and other cultural attractions to particular parks, from St Pancras station to Heathrow Airport, from the vitality and humour of its inhabitants to its second-hand bookshops, from its contrasts of tranquillity and squalor to the fact that people on escalators stand on the right. But, overall, most of the people who responded to our inquiry like it best because of its sheer variety.

The Metropolitan Police Commissioner, Sir Peter Imbert, described it as a thousand different cities: "Big Ben, big people, bobbies and buses, city sights, triumphs, tragedies, pretty girls, hope, hell, beauty and the beasts in great abundance; a bonanza of endless discoveries which makes serving Londoners the most difficult but greatest of challenges."

Max Hebditch, director of the Museum of London, likes the diversity of building types and scale, the diversity of working environments and the diversity of people. Sebastian Coe, the Olympic runner who was born in London but hopes to represent Falmouth-Camborne in the next Parliament, writes of London's "wonderful pace and variety, with superb traditions of culture, including music and sport," and John Hayes, director of the National Portrait Gallery, describes it as "not the Great Wen but the Vast Web, the layers of architecture, history and ways of living that interweave to make it the most civilised city in the world, so civilised that however esoteric one's interests there is always a club of like-minded aficionados to be found".

Dame Veronica Wedgwood, the historian, appreciates the capital's history and traditions, its variety "and what the vandals have left of its beauty". Lord Jakobovits, the former Chief Rabbi, also mentions its rich history, enshrined in famous buildings,

welcomes its generally sedate pace of life and its sprawling diversity of citizens—"a microcosm of the human family"—but notes also that there is much which is less lovable, "not least its jammed and utterly irregular roads built for horses and buggies", though he concedes that this is part of London's charm.

There are other qualifications. The principal of Morley College, Barry Till, while highlighting the splendid mixture of architectural gems in small locations and the cultural richness, would like to have added "the amazingly rich learning opportunities for adults provided by the Inner London Education Authority's adult education service", but regrets that that has been destroyed by the ILEA's abolition. Lynda Relph-Knight, editor of *Design Week*, comments on the massive acreage of overcrowded urban sprawl but notes that, despite it, "there's nowhere I know that offers the same cultural mix, by way of food, fun and folk, adding glorious colour to that unmistakable tinge of British respectability." The banker Lord Inchyra believes that "notwithstanding the efforts of some politicians and media pundits" London remains a "very outward-looking and international city, offering a huge range of choices to those who wish to live, work, study or just enjoy themselves here."

John Bowis, Conservative MP for Battersea, writes of London's "inability to bore you"; Malcolm Stephens, chief executive of the London Chamber of Commerce and Industry, likes its entrepreneurial spirit, while for Michael Robbins, former chairman of the Museum of London, the capital offers the fullest and most varied kind of life that anyone can get in a single place.

For Sir Hugh Casson, past president of the Royal Academy, London is a city of the unexpected: "a city to get enjoyably lost in... full of sad, forgotten squares, secret alleyways, of sudden, stunning silhouettes... the whole parade lit by a soft, watery light, and accompanied by the distant

thunder of unexplained activity." For Lord Palumbo, chairman of the Arts Council, the enjoyment is in "the civilised nature of its atmosphere; the friendly nature of its people; the richness of its culture and its artistic activities; the fact that it is a true garden city".

London's green spaces—referred to by Sir Clifford Chetwood, chairman of George Wimpey, as its "green lungs"—are listed by many contributors. Dame Ninette de Valois, founder of the Royal Ballet, says she shares the American enthusiasm for the amount of green land central London allows its people. "We still have, in our old Victorian squares, communal gardens for the use of the residents. There is also a wealth of parkland for the enjoyment of all." Angus Stirling, director-general of the National Trust, relishes London's *rus in urbe* quality: "You are never far from green oases of great beauty and character."

Sir Jeremy Morse, chairman of Lloyds Bank, also singles out the countless green spaces near the centre, the gardens of city churches and, farther out, the gardens of what were once

which he regards as essential to our well-being and sanity in the "frantic and pressurised life we all now live".

Regent's Park is also mentioned by the journalist Baroness Birk, who suggests in addition that elegant Somerset House, facing the angular Royal National Theatre across the Thames, "adds a visual and cultural dimension to the richness of living in London". Architect Brian Carter picks out Greenwich. Dr Neil Cossons (director of the Science Museum) lists King's Cross and St Pancras, *Puffing Billy* and the *Rocket*, the Greenwich meridian and Observatory time-ball, the three tide mills at Bow, Young's Ram Brewery at Wandsworth, blue plaques, Pall Mall and the Athenaeum. Sculptor Sir Eduardo Paolozzi nominates Hyde Park ("any city without a rural park is a city without a soul") and thinks London is lucky to have so many parks "and so many souls". The impresario Sir Ian Hunter chooses Kensington Gardens ("there remain signs of the Blitz and the great hurricane, with new plantings; the Round Pond, the model boats and the drama if any remain stuck in the middle as darkness falls; the spring crocuses, daffodils, flowering trees; the nannies, prams, children and some wonderful characters who walk their dogs every day").

The Bishop of Southwark, the Rt Rev Robert Williamson, suggests that the best thing about London is the ability of its people to maintain their sense of humour and purpose "despite serious, and all-too-frequent, disruptions by transportation crises". Canon Eric James, director of Christian Action, likes the ease with which one can meet friends and walk with them "to, say, the centre of Waterloo Bridge, and survey the wide sweep of the river". Donald Insall, architect and planning consultant, enjoys "the human scale of the place".

Ronald Harwood, the playwright, likes Londoners "for their vitality and humour, their infinite and preposterous variety,

"LONDON IS LUCKY
TO HAVE
SO MANY PARKS—
AND SO MANY
SOULS."

country houses. Lord Catto, president of the Morgan Grenfell Group, likes the fact that it is a city of parks and open spaces while allowing you to feel you are in the centre of the world. Professor George Bain, principal of the London Business School, also writes of being at the hub of key international networks while at the same time being able "to enjoy the beauty and elegance of Regent's Park and its Nash terraces". Ian Turney, of the City Corporation, adds "the thriving and diverse range of wildlife",



IAN MURPHY/TONY STONE

which seems, ironically, to be reproduced generation after generation, and for the way each one makes a unique and mysterious contribution to the glory of living in the most exciting and exhilarating city in the world." Thomas Allen, the singer, likes "the quality of being several villages amounting to 10 million people" and "its vastness and variety". Aidan Walker, editor of *Designers' Journal*, says that what he likes best "is the way people stand on the right on Tube escalators".

London's cultural opportunities are championed particularly by many of those involved. Ned Sherrin, author and broadcaster, writes that no other city in the world can compare in terms of theatre—"the oil wells of the Royal Shakespeare Company and the Royal National Theatre gush quality, which bubbles alongside the West End product", and actor Donald Sinden agrees that London is still the theatrical capital of the world—"and long may it remain so". Sir Charles Mackerras, the conductor, regards the rich selection of concerts, theatre, opera, art galleries and cultural events of every kind as "virtually unrivalled in the whole world".

George Melly, the jazz singer, selects the art galleries for particular praise: "There is hardly a month in the year when there is nothing to stimulate my passion for the marvellous and compensate for the grim decline of the city

Battersea Park is just one of London's much-appreciated "green lungs".

as a whole." Architect Michael Manser notes that London has more theatre, music, museums and art than any other city, but adds sadly: "What a pity architecture is not as appreciated."

Sir Claus Moser, Warden of Wadham College, Oxford, enjoys the fact that he can "easily reach the Royal Opera House, English National Opera, the British Museum, the South Bank and if I can find it—the Barbican". Keith Cooper, director of public relations at the ENO, says: "London offers a plethora of musical activity, whether ravishing the eye and ear on the Coliseum stage or popping up to give unexpected delight in a Cheek by Jowl production. I wonder if we appreciate how rich the menu is, how little it costs, how privileged we all are."

Books are important to some. Writer Joseph Darracott likes the libraries best. No other city in the world can boast so stimulating a variety of humanist collections, he thinks: "The range extends from the magisterial authority of the British Library, through the specialist strengths of university collections, such as London University's great Warburg Library, to the many privately owned resources, of which the London Library earned the lime-light in 1991 for its 150th anniversary." A judge who wishes to

remain anonymous nominates the rich accumulation of second-hand bookshops as an attraction.

One of our most distinguished architects, who also wishes to remain anonymous, lists London Airport, not because it is an attractive place but because of its incredible service of aircraft flying east and west, where much of his work is. Chris Green, director of British Rail's Intercity division, regards London as a city with a future, alive with change and new developments, and is

**"EVERYTHING IS ON
OFFER. ONE
CAN DO ANYTHING
WITHOUT ANYONE
KNOWING"**

proud to have been involved with upgradings such as Liverpool Street/Broadgate, City Thameslink/Ludgate and Charing Cross.

The actor Derek Nimmo, a Liverpudlian who has lived in London for 35 years, still feels that he is "on a particularly fortunate, albeit extended, holiday". Des Wilson, currently running the Liberal Democrats' election campaign, yearns for summer evenings: "Few other big cities are both lively and safe." London's vitality attracts Warden of St Antony's College, Oxford, Sir Ralf

Dahrendorf: "There is no more vibrant city in the world than this eccentric centre of Europe."

Dr Dennis Farr, director of the Courtauld Institute Galleries, likes the exciting mixture of the grand and the intimate. Dr Alan Borg, director-general of the Imperial War Museum, sees many exciting developments in the environment, and is particularly looking forward to the completion of Hay's Wharf. Dawn Muirhead, a governor of the Museum of London, likes the way that, despite its continued decay, the people of London keep on trying, and she nominates the Tower Hill Pageant as last year's best and most exciting project.

For another contributor the best thing about London is its anonymity: "Everything is on offer. One can do anything without anyone knowing." A distinguished man in many public ways, he wishes in this respect to keep his own anonymity.

Another anonymous respondent, currently running one of Britain's largest industrial companies, votes in favour of London's sheer liveliness, and this in spite of its dirty streets, difficult traffic and inadequate parking facilities. But his wide experience of foreign travel leads him to express the concern that London "should improve significantly its standards of service to that which I take for granted in many other countries".

Many other contributors echo this criticism of inadequacies in the capital's infrastructure, but the general view seems to be that there would have to be much further deterioration before London's status as a great city in which to live was seriously affected. Professor Tom Patten, president of the Institution of Mechanical Engineers, recognises the "feelings of strength, permanence and stability conveyed by the silent streets and buildings in the early morning, and the realisation that, no matter how chaotic or extreme the intervening events may be, the same feelings will be evoked tomorrow".

Sir Yehudi Menuhin, the violinist and conductor, who was born in New York but took British nationality seven years ago, summed it up by declaring that London "represents an accumulation of experience, a well-grounded wisdom of 'live and let live'. It is, in its turn, embraced and infiltrated by the lovely green countryside in its beautiful parks. It is a repository of experience, intelligence, art and a quiet form of wisdom." □

12
YEARS
OLD

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OFF-BEAT ENGLAND

This country has a tradition for engendering individuals of outrageous appearance and outlandish life-style. Shusha Guppy investigates some colourful oddballs. Photographs by Julian Calder.

On an icy winter's day during the early 1960s in the centre of Cambridge, with snow lying deep on the ground, a group of students paraded along the street. They were barefooted and dressed in makeshift costumes, wearing little but tailcoats and top-hats or chiffon nightdresses and feather boas, their limbs stung lobster-red by the searing east wind. They were collecting money for charity.

"*Les anglais sont fous!*", exclaimed a French student beside me. I agreed. But a long, honourable tradition of such "madness" runs through all aspects of life in Britain, accepted as an endearing national trait.

The country itself lies marooned in the ocean, set apart from the European mainland. Atlantic gales and the warm flow of the Gulf Stream make the climate volatile and unpredictable. History, too, has played its part. Past invasions have produced a breed of inhabitant unlike any one of the incoming foreigners. A policy of tolerance and of accepting others as they are has helped Britain to absorb different ethnic groups and use their talents for the benefit of all.

British originality has fostered the nation's reputation for inventiveness. From James Watt's dogged development of the steam engine, which ushered in the modern age, to Sir Christopher Cockerell's 30 years of tinkering with a little boat on a basin, which produced the hovercraft, British talent has changed our world. In daily life it manifests itself in personal appearance and life-style. Inside the bowler-hatted, brolytoting City gent is a rainbow-coloured Chelsea punk fidgeting to get out and showing his protest through another national characteristic: a sense of humour that ranges from the verbal wit of Dr Johnson and Oscar Wilde to the zany humour of Monty Python.

In England you can do what you like, provided it is amusing.



JAZZ AND DIANA

With hair cascading to their waists, tattoos and leather outfits, Jazz and Diana look like visitors from another planet. Yet beneath lie a couple of pleasant, well-organised entrepreneurs. "We got bored with everyone looking

the same we wanted to be different," they state. "Punk was too aggressive; we tried to create colour and beauty." The success of their first shop, selling hand-painted leather clothes, led to contracts from video companies and from

fringe theatres for sets and costumes.

Their new shop, in Carnaby Street, will sell ornamental leather garments and provide the services of a tattooist. "He can turn a bit of anybody into a work of art," they laugh.



LADY ROTHERMERE

Lady Rothermere's defiance of the current fashion for thinness has made her the darling of society columnists and photographers. Not for her punishing exercises, draconian diets or painful plastic surgery. Instead she emphasises her plumpness and shortness of stature with flamboyant outfits by Zandra Rhodes in shimmering taffetas, bright-coloured chiffons, velvets and laces. Many years ago her colourful roundness won her the nickname "Bubbles", which has stuck ever since. At parties, like an exotic bird of brilliant plumage, she flutters and glides among guests who

are clad in fashionably dark colours.

Lady Rothermere first attracted attention in the 1950s, as a beautiful, slim film-starlet, Beverley Brooks, but gave up her career upon marriage to the much older Lord Rothermere. Today, however, her charity work and her intense social life keep her as busy as any career woman. She gives memorable parties at her grand house in Belgrave, and is seen at charity balls, openings, social and political functions. As one close friend remarks, "She would go half-way round the world to open a box of chocolates!"



LUCIANA DE MARTINEZ

Despite her name and her dark beauty, artist Luciana de Martinez was born and raised in London, as were her parents. Her looks and eccentricity derive from an 18th-century ancestor, Pepe de Martinez, a Spanish pirate who settled in Naples, "gave himself lots of titles and became grand".

Attired in a black mini-dress, with her hair coiled around her head, her face impeccably made up, and a beauty spot on her right cheek, Luciana has the air of an underdressed flamenco dancer.

She briefly attended St Martin's School of Art, quitting after a month,

then found herself a studio in Soho and began to paint. "I had no further formal training, but looked at the works of my favourite painters - Ingres, Degas, Francis Bacon."

Luciana is currently in Los Angeles, where she is painting portraits and wild flowers. She has already established a reputation and has several commissions to paint Hollywood celebrities - her latest subject is actress Theresa Russell. She intends now to divide her time between Los Angeles and London: "I'm a gypsy; I want to be mobile, able to pack my paintbrushes and go."



ANDREW LOGAN

Andrew Logan trained as an architect and later turned to design and sculpture. He became famous in the 1960s for designing the Kensington fashion shop Biba all 6-foot artificial flowers, dark fabrics and glass jewellery.

He now works in a large Bermondsey studio with a panoramic view over London, filled with his sculptures and artifacts, from where he sells much of his work, though he has gallery exhibitions as well. His glittering jewellery sells all over the world.

Since 1972 Andrew Logan has become the organiser of the occasional Alternative Miss World competition—a transvestites' beauty contest, complete with judges, jury and prizes. "I went to India and was inspired by the Buddhist ideal of man and woman coming together in one body," he says. "There is a tradition of transvestism in this country which goes back to the days of pantomime. The competition has more to do with surreal imagination than with transvestism—at last year's event one man came as a column, a woman made herself into a brick with wings, someone else turned up as a sweet. The show is really a carnival. I just love throwing parties, making events and giving people a good time it is a change from the solitary work of the artist."

ASTRODOLL ATOMIC

No one knows the real name of Swedish-born Astrodoll Atomic. Having arrived in England as a student, she fell in love with both the country and with an illustrator of comic books, from whom she is now separated. She lives in a legal squat, but claims to have no fixed abode. She collects dolls and mannequins from dumps and dustbins, and dresses them up with objects from the same sources. They people her cluttered surroundings like living creatures. Yet none looks as pretty as waif-like Astrodoll herself. With her blonde hair, pale complexion and huge, innocent eyes, she looks like a lost pierrette. She is blessed with a protecting jinnee in the form of the "Dream Tiger" whose image she has reproduced in collages made from such diverse materials as Recorded Delivery stickers and cigarette cards.

Astrodoll Atomic is a vegetarian as befits one who claims an animal as her protector and a student of the occult, consulting tarot cards and believing in "the wandering soul".

Eccentrics are said to create their own heaven-on-earth through their originality and force of character. Astrodoll Atomic has a personal paradise of tender, protective tigers and gentle, wandering spirits.



MISS PINKIETESSA

The 19th-century French Romantic poet Théophile Gautier used to take a tame lobster with him on his daily promenade in the Luxembourg Gardens, in Paris. More than a century later his spirit lives on as another romantic artist parades her crustacean pet, this time on the pavements of one of London's busiest shopping districts.

Graphic designer, singer, songwriter and show-woman, Miss Pinkietessa, so-called on account of her undiluted passion for all shades of pink, is sometimes sighted holding the lead of the slow-moving Cassi, her long-suffering

black lobster, on its brief street appearances. But it is not only the unusual creature that draws the attention of passers-by. Their furtive glances soon settle on its owner, who floats along the Knightsbridge pavements in a cloud of pink plain and moiré—in shades from soft rose to shocking. Hair and make-up match her clothes. The blonde curls piled high in front and the back hair drawn into a pink net crowned with large red bows frame a pale-pink face, luscious lips, languorous eyes and pencil-sharp eyebrows in the Betty Grable style. Miss Pinkietessa is said

to model herself on the American film star and 1940s pin-up, to whom she indeed bears a resemblance.

She gives concerts in night-spots like The Fridge, in Brixton, where, accompanied by a band, she sings her own and her contemporaries' songs. But if Miss Pinkietessa puts her talent in her work, her true genius is in her eccentricity, of which her ravishing appearance is the outward expression. With her looks and charm, she could have been a film star herself, but the Dream Factory seems not to have had the same appeal as that of her own dream world.



DENNIS SEVERS

Dazzled by England's wealth of history while he was a law student in London, and wanting to share his enthusiasm with others, Californian Dennis Severs bought a horse and carriage and began to take fellow Americans for tours of the city.

Next he found a derelict 18th-century house in Spitalfields, the former home of a wealthy Huguenot weaver. By hunting in markets and dumps, Severs eventually assembled enough period furniture and objects to recreate the family life of the first owners. He now gives atmospheric tours of the house, which evoke a bygone era.

DAVID SUTCH

Screaming Lord Sutch (ennobled by himself, not the Queen) is one of Britain's most enduring political characters. He founded his Monster Raving Loony Party 28 years ago, after a brief career as a pop singer.

He highlights the absurdities of problems created by official Europolicies with such "loony" solutions as fitting butter mountains with ski-lifts or breeding fish in surplus wine lakes so they could be caught ready marinated.

Since the mid-1960s 50-year-old Sutch has campaigned at every general election, enlivening these otherwise earnest events with his own special brand of flamboyance and humour □

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Water, an essential element
in the garden, can also
add sound, movement and mood.

Rosemary Verey looks at
some of the best examples of
water gardens in Britain.

WATER GARDENS



Japanese style in Kensington: each stone in the Kyoto Garden cascade, above, has been precisely positioned to create attractive turbulence.

Chatsworth's copper willow tree, right, provides a less predictable spray. Preceding pages, at Stourhead the apparently natural landscape is really a carefully contrived composition, in which picturesque bridges, temples and grottoes on the lake-shore add to the theatrical effect.

To make a garden, only three elements are essential: grass, trees and water. Gardeners in warm climates might consider cool paving more important than a green lawn, but a garden without water is lacking in life. Water has as many facets as the human personality, sometimes still and peaceful, even melancholy, sometimes laughing and effervescent, awesome in angry mood, prone to drama. Water in nature, whether a still, dark pool in a forest clearing or a torrential waterfall, is unrivalled by anything that man can contrive by his art. The soul of man has always been bound to water: "All things," wrote H. G. Wells, "plants and animals alike, are primarily water things."

The vision of philosophers and the contemplation of monks and scholars have influenced the design of water gardens, from Persian rills to Renaissance jets and cascades, from sparkling Baroque fountains and mysterious grottoes to landscaped lakes. But in England the ponds and streams in our cottage gardens play as significant a role as the grand waterworks of Chatsworth.

Water has many meanings: stillness and reflections, action and sound, healing power and refreshment. Sir Geoffrey Jellicoe has written about philosophy

in the design of water features in his book *The Use of Water in Landscape Architecture*: "Quietness and action are together the essence of water design... One stimulates the mind, the other the eye." In our garden at Barnsley House, near Cirencester, in Gloucestershire, we are lucky enough to have both. A still, rectangular pond mirrors the pillars and pediment of a Tuscan temple, the sky and clouds; on sunny days the reflection of the water makes moving pictures on the back wall of the building. At the end of the vista from the temple a fountain, designed by Simon Verity, acts as the focal point, where jets of water, combining movement and sound, play onto a flat, spangled Purbeck stone.

More fortunate still are those gardeners who have a stream running through their garden, perhaps flowing on into woodland, cool and mysterious, where the branches of the trees overhang the water. One of these, at Naunton, in the Windrush valley, Gloucestershire, is the creation of former Conservative cabinet minister Nicholas Ridley. Here he diverted and harnessed the flow of the stream until water became a dominant element in his garden design.

In the informal or woodland garden, man and nature are in closest harmony; however, water can also be channelled

AMANDA KNAPP

PRELUDE: PAGES: STEVEN WOOSTER; OPPOSITE, OLIVE BOURNELL





Top, for the Miró Mirror, a large swimming-pool at Sutton Place, near Guildford, Sir Geoffrey Jellicoe used a dark lining, to throw into relief the stepping stones and sun raft, which appear to float above the glassy surface.

Above, statues have long been used in water gardens, but the surrealist touch added at Faringdon House by the semi-submerged likeness of Sir Henry Havelock quietly subverts the formality of the Georgian orangery.

into patterns—in effect, into liquid parterres—with rills, canals, cascades and water basins arranged in flowing or geometric designs. At Mottisfont Abbey, in Hampshire, there is a supremely simple and satisfying pool (the “font” from which the abbey takes its name), small and perfectly circular, which seems to well up by magic out of the grass lawn, and runs down a stone channel to the river below—as much a source of inspiration as a source of water to the monks who lived in the priory in the 13th century.

More elaborate is the water garden created by the painter John Merton at The Grange, near Enford, in Wiltshire. He, too, has a circular pool, fed by a stream; at a higher level, behind the garden’s retaining wall, the River Avon links the garden to the countryside beyond. The 17th-century writer and clergyman William Lawson would have approved: he believed that a property should have two rivers, one in front of the house and another at the bottom of the garden. The stream at The Grange is crossed by a series of low bridges, perfectly in keeping with the scale of both river and garden.

With bridges scale is everything. In the grand design they play as important a part in the landscape as temples or follies. At Stourhead, in Wiltshire, the five-arched bridge, surrounded by mature trees and rhododendrons, is a piece of pure theatre. On the other hand, a woodland stream-crossing needs only a rustic structure, imitating a network of branches bent over the water. In a smaller water garden, wood or stone are equally appropriate. Heale House, in Wiltshire, and Chastleton Glebe, near Chipping Norton, in Oxfordshire, have scarlet Oriental bridges, the unexpected colour being both sophisticated and uplifting. The beautiful 18th-century bridge spanning the lake at Pusey House, near Faringdon, in Oxfordshire, is painted white to emphasise its Chinese Chippendale delicacy and elegance.

Every water feature, simple or elaborate, gives satisfaction. These can be eccentric or light-hearted: a grotesque terracotta mask set in a wall above a basin, water foaming from its grinning mouth, or a copper tree fountain, like that at Chatsworth, whose branches gleam as the spray catches the light. With a pool in your garden you, too, can have a fountain, bringing movement and sound to still water. This may be an animal or human figure, or a simple jet of water, like those which occur in nature. The 17th-century historian John Aubrey wrote in *The Natural History of Wiltshire*: “The freestone fontaine above Lacock, near Bowdon, in the rode-way,



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Sezincote, in Gloucestershire, was laid out in the first decade of the 19th century for Charles Cockerell, who acquired both wealth and a taste for the exotic while in the Far East. A fountain in the form of a snake coiled around an old yew trunk rises from the centre of the Snake Pool, which dates from c1806, when the Prince of Wales paid a visit. It is approached by way of stepping-stones under the Indian Bridge.

is higher than the top of Lacock steeple. Sir J. Talbot might have for a small matter the highest and noblest Jeddau [*jet d'eau*] in England." This natural water pressure must be harnessed. Chatsworth, in Derbyshire, has lakes at a high level, and the slope from them down to the house is steep enough to power Grillet's astonishing Great Cascade, Joseph Paxton's later aqueduct cascade and the other water features in the park.

While we marvel at these hydraulic masterpieces, we do not always realise how often landscape architects interfere with nature in making water gardens. At Studley Royal, near Ripon, in North Yorkshire, John Aislabie widened and tamed the torrential River Skell to create a series of lakes leading from one to another by controlled waterfalls. So, too, in our own gardens we may alter a stream to suit our layout and planting.

Although water gardens in England have different characters—formal, Dutch-inspired Westbury Court, in Gloucestershire, romantic Rousham, in Oxfordshire, graciously landscaped West Wycombe Park, in Buckinghamshire—all share the same northern light. Under our skies, so often grey, colours are soft and muted, and architectural plants, such as ferns, gunnera and Rodgersia come into their own. In some areas

leading down to a lake, for example—no planning is needed. A woodland stream calls for naturalised drifts of wild flowers, while a pond or garden stream can have a fringe of bold foliage and colourful groups: hostas, phormium, water iris, *Primula florindae* and dog's tooth violets.

William Gilpin wrote in 1748: "Water is of as much use in a landscape as Blood is in a body." It is hard to imagine some houses, grand or modest, without their water features: the castle surrounded by its moat, the mansion overlooking its lake, the mill with its powerful leat. One of the prettiest of these is Job's Mill, at Crockerton, in Wiltshire, where the mill race has been piped and diverted so that the house is almost surrounded by water in all its varied moods. Here are a serene pool, a waterfall, a water garden, woodland and a meadow. It is a perfect spot.

□ Travellers in England will enjoy the eclectic choice of water gardens selected and described by Guy Cooper and Gordon Taylor in their book *English Water Gardens* (Weidenfeld & Nicolson, 1987; also available in paperback), with evocative pictures by Clive Bournsnel. For those wanting to create a water garden Beth Chatto's book *The Damp Garden* (J. M. Dent, 1982; also available in paperback) is invaluable as a guide to plants and a source of advice and ideas.

CLAY PERRY

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RENAISSANCE MAN IN VENICE

Giancarlo Ligabue, president
of the world's largest ship catering
company, recently discovered
three dinosaurs in the Gobi Desert.

Marion von Adlerstein talks
to this businessman, explorer,
scientist and publisher.

To describe Giancarlo Ligabue as a man of enterprise is to be guilty of an understatement. His activities are so numerous, his accomplishments so extraordinary and his enthusiasm so infectious that he almost defies classification. However, as an anthropologist, he categorises himself as *Ligabuesaurus adaptensis*, a biped capable of surviving in today's highly competitive society.

He lives and works in Venice, a backwater away from the main currents of international industry, where he is president of Ligabue Catering, a privately owned company that is now the world's largest ship catering supply organisation. From a plain, modern building located where the causeway from mainland Italy meets the Piazzale Roma, his company supplies an average of 5 kilograms of food per person daily to 50,000 people on six continents, as well as on the world's oceans and waterways.

Those who consume the 150,000 meals provided each day are holiday-makers on luxury liners and ferries, workers on oil rigs, crews on container ships and oil tankers, scientists in deserts and primeval forests, and passengers on board virtually every commercial craft that sails or flies into or out of Venice. "In 48 hours we can set up an organisation to supply a client anywhere in the world and begin operation in 15 days," he says. "We provide everything needed for survival—food, drinks, utensils, linen, cleaning, laundry, maintenance, logistics, medical assistance—to communities living in isolation."

Subsidiary enterprises include duty-free shops at airports, on ships and at the

borders between European countries. Linea Ristoranti Ligabue runs the historic Gran Caffè Ristorante Quadri, on the sunny side of Piazza San Marco, in Venice, the sometime haunt of Byron, Dumas, Wagner and Proust. By mid-1992 this subsidiary will be responsible for a further nine four-star restaurants in Austria and Italy.

The fiscal and geographical extent of his businesses make it essential that he runs a tight ship. He employs 420 people, plus 800 more on short-term contracts. The administrative building buzzes with activity seven days a week and he is a full participant in its day-to-day operations, not merely a distant figurehead.

The business world is nevertheless only one component of his life. He is also an explorer, forsaking Venice for several months each year to visit some of the world's remotest regions. In 1978, after having taken part in several expeditions to study anthropology, archaeology, palaeontology and natural sciences, he founded the Centro Studi Ricerche Ligabue—the Ligabue Centre of Research Studies. By December, 1991, it had undertaken 68 expeditions to areas as diverse as Venezuela, the Philippines, Madagascar, Sudan, Irian Jaya (Indonesia), Mongolia and Easter Island. Ligabue himself led 70 per cent of these explorations. Findings are filmed, documented and analysed for the Centre's archives and the results made available free of charge to universities, schools and other interested institutions.

The work is undoubtedly valuable, for the life-styles of certain tribes have undergone substantial changes in the few years since Ligabue and his teams first

encountered them. In some cases their innocence has disappeared, along with their forests. T-shirts, jeans and Coca-Cola have seduced them away from their traditional garments and drinks. Ligabue is too much of a realist to believe that the trend can be arrested or reversed, but he would like to encourage people to value their traditions and respect their history. "We believe," he says, "that standardisation is bad from the genetic point of view. If you intermingle different societies it brings new strength to the young. The survival of human beings depends on biological variety." At the very least he has helped record certain aspects of mankind's past on the planet, which might otherwise have disappeared without trace.

Ligabue considers his most exciting expedition to have been his first, carried out in conjunction with scientists from the Musée National d'Histoire Naturelle, in Paris. Between 1971 and 1973 he led excavations in the Ténéré desert, in Niger, where the intact skeleton of a previously unknown species of dinosaur was discovered. After it had been valued for duty by the Italian customs it was moved into Venice's natural history museum, of which Ligabue is president.

Among his most important work has been the investigation of the extraordinary sarcophagus-statues of the Chachapoyas, found high up on the wall of a canyon in a remote region of northern Peru. These large plaster-and-cane effigies contain the desiccated remains of ancient Indian nobles and they look uncannily like the better-known Easter Island statues, which are of slightly later date and made of stone. At the present





A quite remarkable survival of a Stone Age way of life was encountered by Ligabue in Langda, a village in the remote highlands of Papua New Guinea, where pygmy-like Negritos still fashion axes out of stone. The Ligabue Centre of Research Studies helps record such fragile cultures for posterity.

time the Chachapoyas burial figures are inaccessible to scientists because Shining Path guerrillas occupy the area.

Another headline-grabbing discovery was of a tribe of pygmies in Langda, New Guinea, who still possess a Stone Age lifestyle. Professor J. Desmond Clark, the world authority on the manufacture of stone axes, was delighted to visit this community with Giancarlo Ligabue when he returned there in August, 1990.

These scientific expeditions led to the formation of his publishing house, Erizzo Editrice. He has written 12 books since his first, *Il Pane e la Chiglia* ("Bread and the Keel"), which traces the evolution of ship supply from ancient Egypt to the age of technology. *Ligabue Magazine*, a beautifully illustrated, bi-annual publication in Italian and English, presents some of the Ligabue Centre's findings to a general audience. A letter that Giancarlo particularly prizes came in February, 1990, from Wilbur E. Garrett, the then editor of *National Geographic*, who wrote: "I suppose one of my first reactions is a tiny bit of envy that the *Ligabue Magazine* has so many interesting articles that we somehow missed out on."

Palazzo Erizzo, a splendid Gothic

palace on a curve of the Grand Canal, contains the headquarters of the Ligabue Centre of Research Studies, the private apartments of Giancarlo Ligabue and his family, plus his collection of priceless artifacts and works of art. These treasures, many of them coveted by museums all over the world, have been brought together from a wide variety of sources, including his own digs. They span centuries and continents, encompassing Mesopotamia, ancient Egypt, classical Greece, the Roman Empire, Byzantium, pre-Columbian Central and South America, tribal Africa and the Far East. A few of the Venetian masters—Bellini, Tintoretto, Guardi and Tiepolo—also have a showing.

In his role as Honorary Swedish Consul for Veneto and Alto Adige, Ligabue sometimes hosts official receptions at the palace. Guests, who have included the King of Sweden, arrive at the water-gate by canal. A public-spirited man, Ligabue is more at ease as a host than a guest. He is rarely seen at Venetian social events unless they involve a cause in which he is interested, such as international wildlife conservation or cancer research. At Palazzo Grassi, an imposing



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The Gobi Desert has been a fertile hunting ground for palaeontologists. This harsh environment has helped preserve a wealth of dinosaur remains, including, above, this dinosaur nest, one of the treasures that Giancarlo Ligabue has brought to Venice for display in a new dinosaur exhibition.

venue for major exhibitions, an idea of his led to the staging in 1988 of *The Phoenicians*, which drew 800,000 visitors. He has also been involved significantly with another recent, highly successful exhibition there, *The Celts*.

Among the many honours conferred on him are Doctor of Research in Palaeontology from the Sorbonne in Paris and Honorary Associate in Archaeology from the Peabody Museum at Harvard. Ligabue was recently awarded the *Laurea honoris causa in Lettere* by the University of Venice for his work at the Ligabue Centre.

Giancarlo Ligabue was born in Venice in October, 1931, the only son of Anacleto Ligabue, who had recognised the need for an efficient catering service for ships and established Ligabue Catering to provide it. As heir-apparent,

Giancarlo was sent to Sumatra, Port Said and other far-flung places while he was still a student at the University of Venice. Even at 16 he was exploring the hinterland of Sumatra, meeting local people and absorbing some of their culture. After taking business courses at George Washington University, Washington DC, he travelled to South America and the Middle East.

The similarities and differences between people of disparate backgrounds began to fascinate him. "Passing from my job to anthropology was easy. Understanding came quickly." Each of his interests nourished the others because, in his mind, there was a clear correlation between catering to modern needs in isolated communities and the study of tribes unconnected with the world as we know it. He believes that "food is not just a matter of nutrition but has been influenced by environment, tradition, religion and climate".

As an example he cites one of his most challenging jobs, the provision of food for a base at the South Pole, where people "lose the concept of time because it is always light or always dark. Strong winds bring magnetic turbulence. People living there need cake, sugar, ice-cream. The need is psychologically based." He terms the study of such needs "gastro-psychology" and applies it to people on ships, where they are removed from their normal habits and territory. The appropriate phrase in English is probably "comfort food", but the needs vary enormously between nationalities in both substance and preparation.

According to Renata Nani, Ligabue's assistant for 18 years, he is an exciting boss because "he engages people in everything. My work is stimulating because it is so varied. You learn so many things; there is always something new." The day she made this comment the intrepid explorer was somewhere in the Gobi Desert searching for the fossils of dinosaurs—while being sustained by Ligabue Catering of Venice.

He found the Gobi Desert expedition, which took place last summer, both fascinating and challenging. He covered 3,000 kilometres in 20 days, travelling in robust trucks, surviving sandstorms and immensely high temperatures. He had a frightening experience when his truck nose-dived into quicksand, but he went on to find three complete dinosaur skeletons, dozens of dinosaur fragments and two dinosaur nests containing seven eggs, some of them still intact. The remains, from the Cretaceous period (about 120 million years ago), form part of an exhibition on dinosaurs at the Natural History Museum in Venice, which runs until June 15 □

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NEAT

MIXED

OR

OVER

ICE?

IT'S

YOUR

MYSTERY.



PAST GLORIES

The exhibition of treasures from George IV's London palace, Carlton House, is extended until October

Carlton House was one of the most spectacular of royal residences in London but, unlike Buckingham, St James's and Kensington Palaces, it no longer exists. Its demolition in the 1820s was not, as it might have been in Paris, at the hands of a disaffected populace (though George IV was unpopular enough) but at the wish of the King himself who, as Prince of Wales, Regent and King, had spent more than 40 years and many tens of thousands of pounds altering, enlarging and decorating it. The reasons for this apparent paradox lie to some extent in the history of the building itself, but to a far greater degree in the complex character of George IV, whose unsurpassed brilliance as collector this exhibition sets out to illustrate.

The house that the Prince of Wales had inherited on his coming of age in 1783 bore very little resemblance to the building handed over for demolition in 1826-27. In the intervening period a rambling, old-fashioned structure, fronting haphazardly on to Pall Mall and lying on the site now occupied by Waterloo Place, had been transformed into a magnificent setting for the Prince's stupendous and ever-growing collection of works of art (now in part re-assembled in The Queen's Gallery) and for the



Among the treasures on display which once graced the rooms of Carlton House: Rembrandt's exceptionally fine painting *The Shipbuilder and his Wife*; below left; a Nautilus cup and cover (16th-century Nuremberg); below right; a Negress Head Clock by Lépine; opposite, a portrait of George IV painted by Sir Thomas Lawrence.

series of lavish and spectacular entertainments that punctuated life at Carlton House, especially after the establishment of the Regency in 1811.

Of the alterations carried out to the exterior, those undertaken

by Henry Holland in 1784-96 were the most extensive and fundamental. The irregular group of buildings occupied by Augusta, Princess of Wales (George IV's grandmother) from 1732 until her death in 1772 was made symmetrical, refaced and then partly concealed behind an elegant screen of Ionic columns. The interiors were similarly transformed into a series of interconnecting parade rooms on the west and south sides, decorated in the latest taste by the French decorators Guillaume Gaubert and Dominique Daguerre. It was at this date that Horace Walpole described Carlton House as the most perfect palace in Europe.

One of the most awkward features of the house, which contributed greatly both to the cost of upkeep and to the need for continuing alterations, was its position on a sloping site overlooking St James's Park. The rooms

entered at ground level on the street side were therefore at first-floor level on the garden side; and, by the same token, the ground floor on the garden side was unavoidably low and cramped. Space was ever at a premium, particularly in this area, and when large entertainments were held, such as the fête for the Duke of Wellington in 1814, temporary buildings were regularly erected leading directly out of the basement-storey rooms into the gardens.

Throughout the period of George IV's occupation Carlton House was in an almost permanent state of change. Schemes and styles came and went with bewildering frequency. The Chinese style, for example, was first introduced by Holland and Daguerre in one of the ground-floor rooms. The appearance of this room is known from an engraving published by Thomas Sheraton, and among the surviving original furnishings is a splendid ormolu-mounted chinoiserie pier table made by the Parisian *ébéniste* Adam Weisweiler in the late 1780s. Typically, the





room underwent a series of changes before being eventually dismantled. By 1819 the Prince's interest in chinoiserie at Carlton House had passed altogether and the majority of objects in this style were transferred to Brighton Pavilion.

Between 1804 and 1809 another campaign of alterations took place, first under the direction of James Wyatt, who re-decorated rooms on the basement and principal floors, then by the Prince's artistic adviser, Walsh Porter, who was responsible for introducing a considerably more theatrical note into the decor-

ation. The Circular Dining Room, for example, at the centre of the west front, was hung with tent-like draperies in blue silk edged with silver, the carpet was orange and blue, the chimney-pieces of red marble and the columns of porphyry with silvered capitals.

In 1813 John Nash was appointed architect to the Regent and it was in this period that the Gothic Dining Room was added at the east end on the garden side to balance Thomas Hopper's Conservatory, built in 1807-9. Nash remained in charge during the period in the 1820s when

George IV began to lose interest in Carlton House: the building's lack of space and structural deficiencies combined with the King's renewed interest in rebuilding Buckingham Palace and Windsor Castle sealed its fate.

For the first 20 years of the century the Prince's principal maker of English furniture was Thomas Tatham: between 1806 and 1808, for example, his firm provided furniture to the value of £30,000 for Carlton House. The quality of the giltwood pieces they made for the Prince is amply demonstrated by a superb pair of pier tables carved with seated

griffins. But the Prince's taste in furniture was best expressed by his purchases of French workmanship: examples in the exhibition include brass-inlaid pieces attributed to A. C. Boulle, lacquer by Bernard Van Risenburgh and a commode by Adam Weisweiler lavishly inlaid with pietra dura.

The bulk of the pictures in Carlton House were from the Dutch and Flemish schools: the Blue Velvet Room, for example, contained works by Rembrandt (*The Shipbuilder and his Wife*), Both, Cuyp and Van Dyck. However, English pictures were also handsomely represented in the house: Hogarth's *Garrick and his Wife*, Gainsborough's *Colonel St Leger* and Wilkie's *Blind Man's Buff*, all shown in the exhibition, bear witness to the breadth of George IV's taste in this field.

Other aspects of George IV's collection illustrated in the exhibition include a group of extraordinary French clocks. Perhaps the most remarkable of these is the Negress Head Clock: the eyes tell the time and the base contains a musical box. For horologists, however, it would be difficult to match the double-pendulum regulator and the 'Sympathique' self-correcting watch and time-piece by Breguet. Equally arresting is the display of gold and silver-gilt, which is but a small part of the huge quantity of silver purchased by George IV; the numerous Sèvres vases, which include pieces made for Louis XVI and Marie-Antoinette; and the group of jewelled and enamelled weapons representing one of the finest collections of European and Oriental arms in existence.

The appearance of the interiors at Carlton House is now best known from the series of minutely-drawn watercolours of c1817-19, published in W. H. Pyne's *Royal Residences*. These drawings are included in the exhibition and one of the delights of a visit is to be able to spot the objects in these views which are on show in the Gallery. A glance at these drawings reveals to some degree the extent of the treasures that were once at Carlton House and are now normally spread between Windsor Castle and Buckingham Palace: the opportunity to see these spectacular pieces together again is not to be missed.

Carlton House—The Past Glories of George IV's Palace is at The Queen's Gallery, Buckingham Palace, until Oct 31. Open Tues to Sat (and bank holidays) 10am-5pm, Sun 2-5pm.

MADAGASCAR NATURE UNDER SIEGE

The island's unique wildlife is threatened by the destruction of its forests. Tourism may offer an alternative, writes Hilary Bradt. Photographs by Frans Lanting.

Madagascar, the world's fourth-largest island, is like nowhere else on Earth. Of its 200,000 species of flora and fauna so far identified, 150,000 are unique to the island. The first descriptions of the plants and animals found there came from the French governor of Madagascar, Etienne de Flacourt, in about 1658, and a century later another Frenchman, Philibert Commerson, proclaimed Madagascar to be "the naturalist's promised land. Nature seems to have retreated there into a private sanctuary, where she could work on models different from any she has used elsewhere. There, you meet bizarre and marvellous forms at every step."

This sanctuary of nature originated at the end of the dinosaur era, when the vast land mass known as Gondwanaland began to

split up and form the southern continents. Madagascar broke away from Africa about 160 million years ago, along with its early versions of plants and animals. Rafts of vegetation brought later migrants from Africa, and nature settled down to evolve life forms to suit the different indigenous climatic conditions: sun-parched deserts, coastal mountains drenched in rain, and cool plateaux with sandstone and granite outcrops.

Compared with the wildlife of Africa—or of Asia, with which it was also connected—the fauna of Madagascar display some notable absences. There are no large carnivores, no pack-hunting dogs and no hoofed mammals for them to prey on. Vultures stayed away, presumably because there was not enough carrion to ensure their survival. The trials of life seem

gentler here. With few predators to threaten them, the early primates had no need to develop large brains and good eyesight. They remained as they were—lemurs—instead of evolving into monkeys or men. The lemurs became the masters of Madagascar. Some were the size of gorillas, either living in the trees or browsing like donkeys on low vegetation.

Species evolved to fill every niche. The tenrec family, for example, has produced Malagasy versions of hedgehog, mole, rabbit, shrew and otter. That most intriguing of lizards, the chameleon, evolved more than 50 species here, including the world's largest and smallest. There is a rodent, the giant jumping rat (*Hypogeomys antimena*), that hops like a wallaby; a meat-eater, the fossa (*Cryptoprocta ferox*), that looks like a cross between a puma and a Labrador; birds, such as the endemic Vanga family, whose 14 species have different shapes of beak specialised

The sifaka, left, is designed for life in the trees. Its long back legs allow it to leap effortlessly from branch to branch in quest of the choicest leaves but present a problem when a gap between trees must be crossed. With its short arms, the only way for the sifaka to proceed is to bounce inelegantly over the ground rather like a child in a sack race.

Right, like ulcers eating away flesh, erosion scars, caused by rapid deforestation and burning, reveal the extent to which fertile land is being transformed into barren rock. The rivers run red with precious topsoil on their journey to the sea. Madagascar has lost an estimated 80 per cent of its indigenous forest, in which approximately 90 per cent of the living things can be found nowhere else in the world. The impoverished Malagasy cannot simply stop cutting down the trees as they depend on the forest for their food and shelter.







The best known inhabitants of Madagascar are the lemurs. Because they have a slow metabolism, those species that are active during the day must sunbathe in the morning, like reptiles, in order to raise their body temperature. Ring-tailed lemurs, above, spend much of their time on the ground and thus can be more readily observed than the other lemurs, especially in Berenty reserve, where they have become remarkably tame.

Right, with most lemur species it is difficult to tell the sexes apart, but some of them show a striking difference between the male and the female. This is a female black lemur; only the male has black fur.



Contrary to popular belief, chameleons do not change colour to match their background. At rest this Parson's chameleon, above right, is always bright green. Most chameleon species are naturally well-camouflaged but dramatic changes of colour and pattern occur in response to emotion. The most flamboyant designs are reserved for courtship. The male chameleon says it with colours—and may suffer an equally colourful rejection by a female.

Right, the aye-aye is the most unusual of the island's lemurs, filling the ecological gap left by the absence here of woodpeckers. Its large, mobile ears can detect the movements of grubs under the bark of trees. The sharp teeth strip away bark and the skeletal middle finger is used to impale the grub in its hole. The aye-aye is also well designed for opening and feeding on nuts.





Baobabs, above, exemplify the natural diversity of Madagascar. Seven species are unique to the island, but only one grows in Africa, where it is known as the upside-down tree (a legend has it that the baobab angered God, who pulled it up and planted it upside down with its roots in the air).

Local people use the leaves and seeds for food and oil, its bark for rope and cloth, and the wood pulp to make paper and a beverage.



Left, Madagascar, which has no heavy industry, is a country of subsistence farmers and colourful markets.

In 1883 a missionary wrote: "In no place can a better idea of the productions of the country or of the handicraft skill of the Malagasy be obtained than here [in the market]."

Right, there were no people in Madagascar until about 1,500 years ago, when the first settlers arrived from Indonesia. Of the 18 "tribes" or clans those in the highlands have light skins and straight hair. People of the coastal areas are darker, showing the influence of later African migrations.





The veneration of ancestors is of particular significance to the Malagasy. The dead are honoured in various ways: in the highlands corpses are exhumed every four years and carried in ceremonial procession before being reburied; in the south they are interred in "obituary" tombs. The Mahafaly people place commemorative carved stelae, alo-alos, on the tombs. These depict the most notable events in the deceased person's life as well as the hump-backed zebu cattle that are central to the life of the southern tribes.

to cope with specific foods, and thousands of weird and wonderful invertebrates to provide food for the other creatures.

Into this Garden of Eden came man. There was no indigenous population; the first migrants arrived not, as you would expect, from nearby Africa but from Indonesia/Malaysia 1,500 years ago. It is open to question whether they navigated their large outrigger canoes across 4,000 miles of open sea, or took the longer route around the perimeter of the Indian Ocean, settling for a while in east Africa before crossing the Mozambique Channel. You have only to see the light skin and straight hair of the Malagasy highland tribes to recognise their origins. They brought their language and their customs. Most significantly they brought rice cultivation. The Malagasy are record-breakers in rice consumption: one pound per person per day. Rice must be grown in irrigated paddy-fields or in terraces on the hill slopes, for

which the land must be cleared.

A hundred years ago the missionary James Sibree wrote: "Again we noticed the destruction of the forest and the wanton waste of trees," but it is only in the last two decades that the gravity of the situation has been brought home both to the Malagasy and to the western world. In the past five years a massive international conservation effort has been initiated, but it may already be too late. This is one of the poorest countries in the world and the population is predicted to grow from its present 11 million to 28 million by the year 2015. Fuel wood demand will exceed supply by two million tons a year by the end of the century.

We cannot simply order the Malagasy to stop cutting down their forests and thus destroying the wildlife. They are dependent on the forest for fuel, shelter and food. We must alleviate their poverty and offer alternatives, but we cannot teach them to change their ways and grow



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The Vezo people, from the south-west of Madagascar, are part of the Sakalava tribe, which inhabits much of the west coast. They travel far out to sea in their small outrigger canoes when fishing.

environmentally friendly crops without irreparably changing their culture. Their ancestors' customs and wishes must be respected or ill luck will befall the family. Many children must be raised to take care of the remains of their ancestors, and families must own many zebu cattle because these animals are the link with the ancestors. To grow rice the forest must be cut down; to feed the cattle the pasture must be burned to encourage new growth. The Malagasy cannot afford to look at the long-term results of deforestation and erosion. No law can do more than slow down the destruction.

One solution may lie in tourism. In recent years the tourist infrastructure has been improved, and the Malagasy are learning that a live lemur in its native forest is worth more than a dead one in the cooking pot. Rural teenagers are working as nature guides, and their parents are selling handicrafts to visitors and providing them with meals

and accommodation. The World Wide Fund for Nature has helped establish a national park, the proceeds from which aid nearby villages. Conservation efforts concentrate on local co-operation and self-help projects. But it is a battle against time. Will Madagascar continue to be the naturalists' promised land or become nature's graveyard? □



Vezo children soon become expert at collecting shellfish, which form part of their diet. This girl ignores the colourful but inedible starfish.

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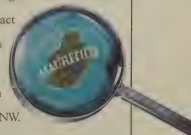
And although they would have had a choice of watersports, surely these cost little more than a life or two.

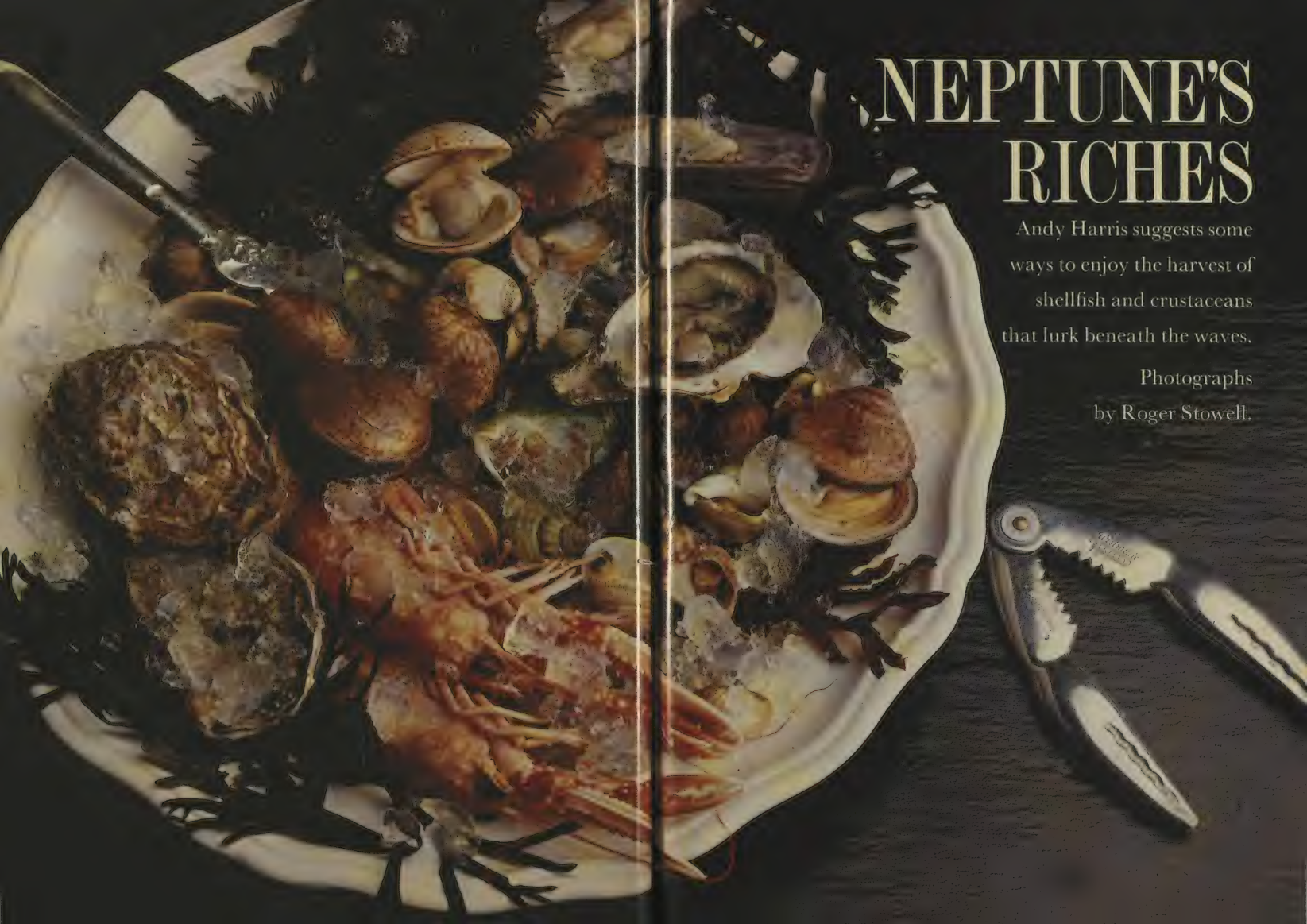
It makes you wonder how the pirates managed to stay on Mauritius for over a century.

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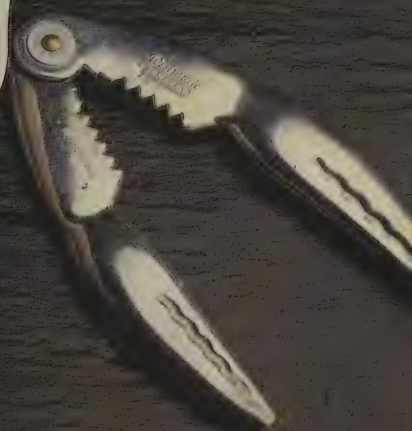




NEPTUNE'S RICHES

Andy Harris suggests some
ways to enjoy the harvest of
shellfish and crustaceans
that lurk beneath the waves.

Photographs
by Roger Stowell.



COINTREAU ON ICE



L'abus d'alcool est dangereux pour la santé, consommez avec modération.

The quintessential shellfish-eating experience can be enjoyed only by the coast or in such European capitals as Paris and Madrid two cities that are far from the ocean yet renowned for seafood. Sadly, in this epoch of ocean pollution, much enjoyment that could once be had from impromptu meals at the seaside is now often tempered by a health warning.

In Great Britain we tend to neglect the wonderful array of shellfish and crustaceans caught off our rich shores, most of our lobster and langoustine catches finding their way to the tables of the more appreciative French and Spaniards. Apart from a handful of seafood restaurants such as London's Le Quai St Pierre, La Croisette and Le Pont de la Tour, the British experience is more commonly in the seaside-resort tradition of eating shrimps, cockles and whelks bought at the end of a pier or outside a London pub.

In America, Canada and the Far East, where supplies of crabs, lobsters, scallops and clams are plentiful, these shellfish are

part of the everyday diet. Simple restaurants in the coastal regions of America specialise in local dishes like Louisiana gumbo (a stew of sausage, shrimp, crab, okra and pepper), Maine lobster with melted butter or Maryland crab cakes, always at affordable prices.

In Paris and Madrid, where dining and shopping are culinary celebrations, shellfish are readily available throughout the year at markets and restaurants. Huge, refrigerated trucks thunder each night along the motorways from Galicia and Asturia to Madrid, in the geographical heart of Spain, to satisfy the enormous demand for crustaceans and molluscs. The capital's *tapas* bars tempt customers with displays of the ugly delicacy *percebes* (goose barnacles), *vieiras* (scallops), massive frying-pans of *paella mariscos* (rice with crab, mussels and prawns) and *pulpo Gallego* (boiled octopus with paprika and olive oil). Fish restaurants like La Dorada keep regulars happy with plates of deep-fried *chipirones* (baby cuttlefish) and *navajas* (razor-clams).

More than any other city, Paris reveals a passionate love of shellfish. Such brasseries as La Coupole, Charlot and Le Vaudeville are famed for their pavement displays of briny *huîtres* (oysters), prickly *oursins* (sea urchins), *palourdes* (carpet-shells) and *amandes de mer* (dog cockles), all carefully tended by men in distinctive striped Breton shirts, blue aprons and fishermen's caps.

One of the most memorable meals must be a *plateau de fruits de mer* (platter of mixed shellfish). The arrival of the humble metal tray, piled high with newly opened oysters, mussels and clams nestling in crushed ice and seaweed, stops all conversation. The dish dominates the table as diners tear at pink langoustines, pick at *bigorneaux* (winkles) with special pins, eat tiny *crevettes grises* (brown shrimps) with butter, and drip Tabasco or shallot-and-vinegar dressing onto oysters, to the accompaniment of chilled Gros Plant or Muscadet. Once tried, this simple way of eating the food of the sea becomes an addiction.

INTRODUCTION TO CRUSTACEANS AND MOLLUSCS

BARNACLES

The Spanish have a passion for *percebes* or the goose-necked variety of barnacle, the best of which are found around the rugged coasts of north-west Spain, Portugal, Morocco, Senegal, Chile and Peru. The danger involved in harvesting them adds to their cost. Eaten after boiling briefly.

CLAMS

America has the greatest choice and appreciation of native clams, among them the surf, littleneck, cherrystone, quahog, soft-shell and the huge Pacific geoduck. They are eaten raw, added to chowders or breaded and deep-fried. Common European clams include the warty *Venus verrucosa* (*praire* in French), the carpet-shell (French *palourde*, or *vongola* in Italian) and the razor-clam. All may be eaten raw or added to seafood risottos and pasta dishes.

COCKLES

Most widespread and the best-flavoured of the types found in the Mediterranean and Europe are the dog cockle or *amande de mer*, which the French eat raw with lemon juice, the prickly cockle and the spiny cockle. The last, both common in British waters, are generally boiled and served cold with vinegar.

CRABS

The common European crab is most often served "dressed" in the



CHILLI CRAB, A FAVOURITE DISH IN SINGAPORE

shell with a simple mayonnaise, or used in bisque soups. Crabs are intrinsic to the cuisine of the Far East, which uses more interesting varieties like the blue swimming or mangrove crabs. They are

popular also in the United States where delicious soft-shell and stone crabs are fished in the Gulf of Texas and Dungeness crabs are caught in the Pacific northwest. Other common varieties

are the king crab from Alaska and the spider crab from the Mediterranean and Atlantic coasts of France.

CUTTLEFISH

The small variety of this eight-armed cephalopod are served deep-fried in Spain and France. Larger versions are best stuffed, or stewed, as in the popular Greek recipe *soupiés me spanaki* (cuttlefish and spinach stew).

LANGOUSTINES

The pink Norway lobsters or Dublin Bay prawns resemble miniature lobsters in appearance, but taste more like large prawns. In recent years they have become very popular; their edible tails are best eaten with mayonnaise or added to seafood risottos.

LIMPETS

Common to all shores, the limpet is prised off rocks and eaten raw. Larger versions from Mexico and South Africa, or Hawaii's famous black limpet, the *opihi*, are usually floured and fried.

LOBSTER

Once an expensive delicacy, with the establishment of extensive lobster fisheries in Canada and the USA this crustacean has become more accessible in price if not as good in flavour. Dark blue when raw, becoming scarlet once cooked. The best lobsters come from the cold North Atlantic

waters around Scotland: the warmer Mediterranean is home to the spiny lobster.

MUSSELS

Delicious raw, smoked, deep-fried, added to Spanish paella or Italian pasta dishes, or steamed and sauced with onions, white wine and parsley for *moules marinière*. Some of the best come from the Atlantic coast of France, and from New Zealand where the huge green-lipped mussel is found.

OCTOPUS

Sadly neglected in Britain and the USA because of its off-putting appearance, the octopus is surprisingly versatile. Once the flesh has been beaten, to tenderise it, and blanched it can be barbecued, stewed with pasta or rice, or boiled and served with oil and lemon dressing.

OYSTERS

Once a staple food of the poor, oysters are now a luxury item that need no explanation. They are best served on a bed of crushed ice and sprinkled with lemon juice or Tabasco sauce. There are many varieties, from the English Colchester and Helford oysters to the Olympia oyster of America's Pacific coast, the Chincoteagues of the Atlantic shore, the Australian rock oyster and French types like the flat Belons (or *armoricaines*) from Brittany, the more knobbly *portugaises*, and *fin de claire* which are raised in special basins in the Marennes-Oléron region.

PRAWNS

Common everywhere, especially in the Far East, South America and Europe where, under the name "Mediterranean prawn", the northern prawn, which is fished and frozen in Norway, is served in many restaurants.

SCALLOPS

There are many varieties, from the speckled scallop of the American Pacific, the great scallop and the queen scallop of the Atlantic—found all over the north European coastline—to the small scallop of the Mediterranean, and all are delicious. They can be cooked many ways: baked, steamed, battered and deep-fried, or marinated with lime juice as in a Peruvian *ceviche*.

SEA URCHINS

A delicacy appreciated throughout the Mediterranean region and in Japan. The sweet-flavoured, orangey-red coral inside the forbidding, spiny exterior



ZARZUELA, AN AROMATIC STEW OF FISH AND SEAFOOD, IS FROM THE CATALAN REGION

is extracted and eaten raw with lemon juice or added to omelettes and sauces by the French.

SHRIMPS

Perennial favourite in France and in Britain where they often appear potted or as paste. This or shrimp sauces are added to many dishes in the Far East, and Indonesian *blachan* (a fermented shrimp paste) can be bought in specialist food stores.

SQUID

One of the most popular cephalopods, enjoyed especially in Japan and the Mediterranean where these members of the cuttlefish family are fried or stuffed.

WHELKS

These familiar marine snails are particularly popular in Japan and northern Europe. In Britain they are usually steamed briefly and served with vinegar.

WINKLES

Another marine snail, this is a familiar sight in Britain, or in French brasseries where they are known as *bigorneaux*. They are poached before serving and a pin is provided to extract the meat, using a twisting movement.

CHILLI CRAB

Singaporeans' favourite dish eaten in the open-air east-coast fish restaurants. Make it as hot as you want by adding extra chillies.

1 large crab, about 2½-3lb/1-1½kg
2 tbsp vegetable oil
2 cloves garlic, finely chopped
½ tbsp fresh ginger, finely diced
1 tbsp bottled chilli sauce
2 tbsp tomato ketchup
3 spring onions, finely chopped
2 fresh red chillies, finely chopped
2 tbsp parsley, finely chopped
½ pint/275ml water
1 egg, beaten

Cook the crab in plenty of boiling, salted water for 30 minutes. Allow to cool, strip away the guts and gills and chop the crab into four pieces with a cleaver. Heat the oil in a wok, add the garlic and ginger and fry for 2 minutes. Add the crab, the chilli sauce and ketchup, spring onions, chillies, parsley and the water, and stir-fry for 10 minutes. Mix in the beaten egg and continue cooking for 5 minutes. Serve immediately.

Serves four.

MANHATTAN CLAM CHOWDER

There are many variations on this American dish, some using potatoes, cream and bacon. This recipe is adapted from James Beard's *New Fish Cookery* (published in America by Warner Books).

3 dozen clams
½ glass dry white wine
4 thick slices bacon, finely diced
1 onion, chopped
1 green pepper, chopped
2 cloves garlic, finely chopped
1 can (16oz/450g) tomatoes, finely chopped
8oz/225g cooked rice
½ tsp thyme
½ tsp oregano
salt and black pepper
For the garnish
1 tbsp parsley, finely chopped

Place the clams in a saucepan with a little white wine or water, cover and steam until they open. Strain the liquid off and reserve. Remove the clams from their shells, chop them finely and keep on one side.

Fry the bacon pieces until crisp. Remove and reserve. Sauté the onion, green pepper and garlic in the same frying-pan for 5 minutes. Add the reserved clam liquid, the tomatoes, rice, thyme, oregano, salt and black pepper and simmer for 5 minutes. Just before serving, add the chopped clams and bring to the boil. Pour into soup bowls and garnish with the bacon and parsley.

Serves four.

INSALATA DI FRUTTI DI MARE

A favourite Italian starter which is almost always seen on the buffet tables of restaurants.

2lb/900g mussels, washed and de-bearded
1lb/450g clams
8oz/225g baby squid
1 small octopus, about 8oz/225g in weight
8oz/225g fresh prawns, uncooked
For the dressing
3 fl oz/75ml olive oil
juice of 2 lemons
salt and black pepper
For the garnish
3 tbsp parsley, finely chopped

Boil ½ inch of water in a large saucepan. Place the mussels and clams in the saucepan with the lid on and steam them open. Boil the squid and octopus in salted water—the squid needs 10 minutes and the octopus about 1 hour. Shell the mussels and clams, cut the octopus into small pieces and the squid into rings and pieces. Boil the prawns until pink

and shell when cool. Combine all the seafood in a large bowl.

Beat the dressing ingredients together, pour over the seafood and mix gently. Marinate for 1 hour and then sprinkle with the parsley when ready to serve.

Serves six.

SCALLOP CEVICHE

A popular method of marinating raw fish or shellfish in Mexico and the coastal regions of South America, especially in Peru and Chile.

12oz/350g raw scallops, washed and cleaned
juice of 4 limes
1 red onion, finely chopped
2 tsp soy sauce
salt and black pepper
2 tomatoes, finely chopped
2 tbsp fresh coriander, finely chopped
2 tsp Tabasco sauce
For the garnish
1 lime, cut in wedges

Thinly slice the white meat of the scallops, leaving the corals whole, and combine in a bowl with the lime juice, onion, soy sauce and

seasoning. Marinate in the refrigerator overnight. When ready to serve, add the tomato, coriander and Tabasco, mix well and serve on plates garnished with the lime wedges.

Serves four.

GARIDES GIOUVETSI

This classic Greek dish of baked prawns is found in the fish tavernas of Athens, especially around Piraeus and Tourkolimano.

4 tbsp olive oil
2 cloves garlic, finely chopped
4 large tomatoes, skinned and coarsely chopped
2 tbsp parsley, finely chopped
1 green pepper, cored and sliced thinly
1 ½ lb/675g raw prawns
6oz/175g Feta cheese, broken into small chunks

Heat the olive oil in a large frying-pan, add the garlic, tomatoes, parsley and pepper and simmer for 10 minutes. Then add the prawns and stir.

Transfer all these ingredients to an earthenware dish. Add the Feta cheese and bake for 15 minutes at 180°C/350°F/gas mark 4. Serve immediately.

Serves four.

ZARZUELA

This popular Catalan seafood stew is distinguished by the flavour of its *sofrito* and *picada* sauces, which combine with the medley of fish and shellfish to great effect.

12oz/350g monkfish, cut into four pieces
8oz/225g baby squid, cut into strips
2 small lobsters, cooked and cut in half
4 large tiger prawns
1lb/450g mussels, clams or a mix of both
flour
2 tbsp olive oil
3 cloves garlic, finely chopped
2 tbsp parsley, finely chopped
7 fl oz/200ml brandy
4 fl oz/100ml water
For the sofrito sauce
3 onions, finely diced
1 tbsp olive oil
2 tomatoes, peeled, deseeded and finely chopped
a pinch ground saffron
4 fl oz/100ml water
1 tbsp tomato purée
For the picada sauce
3 slices white bread (crusts removed), fried in oil
6 blanched almonds, toasted
3 cloves garlic

To make the *sofrito*, fry the onions in olive oil until golden brown then add the tomatoes and saffron and cook together for 10 minutes, stirring occasionally. Add water and the tomato purée, stir and cook until the sauce thickens.

To make the *picada*, pound the bread to a paste with the almonds and garlic or blend them in a food-processor. Keep both sauces aside.

Coat the monkfish pieces with flour. Cook them in the oil in a large frying-pan until browned and then transfer to a deep casserole dish. Continue the process with the squid, lobster and prawns until they turn pink, mussels and clams until they open, transferring them in turn to the dish. Add the chopped garlic and parsley, pour in the brandy and ignite.

When the flames die down, add the *sofrito* sauce and the water and cook over a gentle heat for 5 minutes. Stir in the *picada* sauce and cook for a further 5 minutes. Serve immediately.

Serves four □



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LONDON

● This spring's unmissable exhibition is Rembrandt: The Master and His Workshop, in the National Gallery's Sainsbury Wing. The first major Rembrandt show for more than 20 years displays 47 works by the master and 30 by his pupils and runs from March 26 to May 24.

● Pearl of Knightsbridge is a new Chinese restaurant, conveniently located opposite Harrods, presenting mouth-watering, authentic dishes from various regions of China in elegant, modern surroundings. The chef hails from the Hong Kong Mandarin Oriental Hotel. Business lunch costs £12.50 and there are imaginative set menus.

BATH

● The American Museum and Gardens, at Claverton Manor, is a surprise on the outskirts of Jane Austen's quintessentially English city. Under its new director, William McNaught, it stages the exhibition Contemporary Quilts—USA between March 28 and August 31. Often based on traditional 19th-century designs, many modern quilts incorporate painting, photography and materials such as bubble-wrap and wire. Others address social and political issues. Permanent museum exhibits include a Cheyenne Indian tepee, a railroad-car observation platform, an 1830 Conestoga wagon, reconstructed rooms of a 17th-century house from Massachusetts and an 18th-century merchant's house from Connecticut.

SPAIN

Expect entertainment and activity everywhere: Madrid is Europe's City of Culture for 1992, Barcelona hosts the Olympic Games from July 25 to August 9 and Seville holds the Universal Exposition, Expo 92.

● In Madrid, Baron Thyssen-Bornemisza de Kaszon's collection of nearly 800 paintings goes on show in July. The Villahermosa Palace, opposite the Prado Museum, has been specially restored to house



Colourful quilts on show at the American Museum in Britain.

them. For opera fans, an opera about Columbus by Christóbal Halfter is staged at Teatro Albéniz, April 7-20, while at the end of April Plácido Domingo tops the bill in *The Barber of Seville* at the Teatro de la Zarzuela; also, April 7-8, the Chicago Symphony Orchestra conducted by Daniel Barenboim. In August and September three exhibitions coincide in Madrid's answer to the Pompidou Centre, the ultra-modern Centro de Arte Reina Sofía: American pop art, Picasso's lithographs and works by Matta.

● Seville's Expo 92 opens on April 20, when the 110 countries taking part display their culture and achievements in the many pavilions; on the same day King Juan Carlos inaugurates the new high-speed rail link between Madrid and Seville, cutting the six-hour journey time by half. In April Seville's new opera house, the Maestranza, opens. *Carmen*, with Plácido Domingo conducting Teresa Berganza and José Carreras, is followed in July by Verdi's *La traviata*, performed by La Scala of Milan. Also watch out for the many performances of flamenco and zarzuela (traditional light opera); *Anthology of Zarzuela*, starring Domingo and Carreras, runs from May 8 to July 28.

● In Barcelona between July and September: an exhibition of Spanish-born artists, including Picasso and Miró, at Gaudí's house; and stamps and coins associated with the Olympics on show at Olympihex.

VIENNA

● Expect to be amazed at the KunstHausWien. Works of exotic, contemporary art are displayed among the "tree tenants" (trees planted in troughs, leaning out from the façade). This eco-friendly gallery, created by Austrian artist Friedensreich Hundertwasser, has undulating floors and grass growing on the roofs. Glassfibre sculptures by Duane Hanson are on show until April 30; open daily from 10am to 7pm.



WORLD ROUND-UP



ROY GILLS TONY STONE WORLDWIDE

Renowned for its beaches, Mauritius now has a heritage centre.

VENICE

● Leonardo da Vinci's work as artist and scientist is the theme of an exhibition at the Palazzo Grassi in March. It explores his contact with the intellectuals of Venice and Padua, and shows his influence on Venetian art.

● The Fenice is celebrating its bicentennial with a star-studded programme of operas that have special links with the theatre. These include *Rigoletto*, *Semiramide* and *La traviata*, all of which had world premières there in the 19th century, and *The Turn of the Screw*, which premièred there in 1954.

GENOA

● Extensive restoration work has revived much of the old city's former glory, ready for the celebrations of the 500th anniversary of the discovery of America by the Genoese navigator Christopher Columbus. Highlights include the exhibition Christopher Columbus: Ships and the Sea, from May 15 to August 15, and performances in the refurbished opera house.

THE HAGUE

● Floriade, "the greatest flower show on earth", comprises enormous indoor and outdoor horticultural displays in Zoetermeer's vast, landscaped park. Held once every 10 years, it runs from April 10 to October 11. While in The Hague, nearby, do not miss the Dutch Old Masters in the Mauritshuis or the amazing Panorama Mesdag, the circular painting of the neighbouring seaside resort of Scheveningen, executed in 1881. There are more flowers to be seen at the Keukenhof in Lisse, the world's biggest flower gardens, open from March 26 to May 24.

BUFFALO

● Best known for the Niagara Falls, Buffalo also houses the impressive new Anderson Gallery in University Heights. Huge metal sculptures tower

above the former school building, complementing contemporary painting from Tàpies to Fontana. Forthcoming exhibitions include: Art from Poland, March 28-May 2; Norman Bluhm, May 9-June 20.

RIO DE JANEIRO

● A new highway from the airport to the city centre will open in time to speed delegates to the United Nations Conference on Environment and Development (also known as the Earth Summit), to take place June 1-12. Among those expected to participate are the Prince of Wales, the Prime Minister, John Major, and President George Bush.

SOUTH AFRICA

● Cape Town is undergoing the most astonishing transformation, especially on the waterfront. Victoria Wharf, set against the spectacular backdrop of the Table Mountain, is full of life. The scenes of shipping activity and young people thronging the new restaurants and craft shops are reminiscent of San Francisco's Fisherman's Wharf 30 years ago. See the Old Port Captain's Building, Clocktower Museum and original harbour master's residence of c1860, or cross the Cut on the 100-year-old Penny Ferry. A colony of 40 seals provide a "water ballet" in return for scraps. The best vantage point is Bertie's Landing, offering first-class seafood and friendly service.

● Do not miss the newly reorganised Whale Well in the South African Science Museum; the excellent displays of whale and dolphin life are dominated by a blue-whale skeleton 65 feet long. In October and November follow the "Whale Trail" at Hermanus, 55 miles south of Cape Town, where protected whales have started coming back to mate and to give birth.

● Fancourt Golf Courses and Country Club Estate, in George, is South Africa's new golfing mecca. Play on the 27 holes, designed by Gary Player, is restricted to Club members and Fancourt guests.

MAURITIUS

● Domaine les Pailles is the island's new heritage and cultural centre, set on a 3,000-acre estate just outside Port Louis. It contains a giant nature reserve, riding stables and a colonial-style mansion serving gourmet meals, plus a rum distillery and sugar factory built in traditional style. The many wild animals roaming the reserve can be viewed on a Landrover mini-safari.

● Pearl of Knightsbridge, 22 Brompton Road, Knightsbridge Green, London SW1; tel: 071-225 3888. American Museum in Britain, Claverton Manor, Bath; tel: 0225 460503. Thyssen Collection, Palacio de Villahermosa, Paseo del Prado 8, Madrid. Centro de Arte Reina Sofía, Santa Isabel 52, Madrid. KunstHausWien, Untere Weissgerberstrasse 13, 1030 Vienna; tel: (1) 712 04 95. Palazzo Grassi, Campo San Samuele, 3231 San Marco, Venice; tel: 5231680. Anderson Gallery, Martha Jackson Place, Buffalo, NY 14214; tel: (716) 834-2579. Bertie's Landing, The Waterfront, Cape Town; tel: (021) 419-2727.



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THE GREAT WALL OF LONDON

London's city wall, built in about AD200, was the subject of the first-ever archaeological report in *The Illustrated London News*. Now, 150 years on, Dr Ralph Merrifield, former deputy director of the Museum of London, updates our knowledge with the fruits of years of archaeological research and excavation.



RECONSTRUCTION ILLUSTRATION BY ALAN NORRILL

10 years or so of AD200. The dating is based on an accumulation of archaeological evidence, while historical sources point to a background of civil war within the Roman Empire. At this time there were several contenders for the imperial throne, including the governor of Britain, Claudius Albinus, who may have built the wall to secure London as a base for the restoration of order and possible reconquest, when he removed most of his army from Britain to campaign on the continent. A clue for the wall's construction a few years later, when the ultimate victor in the power struggle, Septimius Severus, was consolidating his control of Britain, is less likely.

Work probably began near the river on the eastern side of the city where the Tower of London now stands. The base of the Roman wall lies between the White Tower and the Wardrobe Tower, itself originally a bastion (semi-circular tower) of the wall. From here the wall can be traced to Aldgate, with two impressive portions surviving in Wakefield Gardens, Tower Hill, and in Cooper's Row. Then, running parallel with Houndsditch, which overlies its wide medieval ditch, it continued to Bishopsgate and Moorgate. West of Moorgate another fine piece of city wall can be seen in St Alphage Garden, formerly a churchyard, on the southern edge of the Barbican estate. Its late-medieval battlements in diaper brickwork, built in 1477, still survive. Its most interesting feature, however, is to be seen in the cross-section at its eastern end, where a vertical division shows that its base, the only surviving Roman portion, is really two adjacent walls and is quite different in construction from the Roman city wall elsewhere. This is because the Roman builders here were able to save time and material by making use of an existing stone wall.

The course of the city wall was designed to join the north-east corner of a rectangular fort that had been built about 80 years earlier. The north and west walls of this fort were now incorporated in the new city wall, which resumed its westward course from the south-west corner of the fort. The city wall, however, was twice as thick as the fort wall, so a new wall was built against the inner face of the fort's north and west walls to give them the same thickness. There are fragments of the west wall of the Roman fort with its turrets, together with the extra thickening, in Noble Street

From the south-west corner of the fort, the wall turned in a westerly direction to Aldersgate, continuing in a straight line until it turned south to Newgate, Ludgate and the Thames. At this time provided a landward defence more than 3 kilometres long running east, north and west sides of the city. The wall would have needed a large garrison of Roman auxiliary soldiers to man it adequately. In the Middle Ages the gates with adjacent wall were guarded by men-at-arms provided by the appropriate wards.

The wall was built mainly of ragstone, quarried near Maidstone in Kent, and brought to Londinium, as the Romans called it, by water, down the Medway and up the Thames. It was 2.7 metres thick at ground level, where there was a sandstone plinth on the outer face, and 2.4 metres thick above this. On the inside of the wall, corresponding in level with the plinth on the outside, was a triple course of the usual Roman tile-like bricks set in the face. Above the plinth and the tile course the inner and outer faces were built of regular courses of squared ragstone blocks, presumably shaped at the quarries. The interior filling of the wall, however, consisted of rubble concrete—irregular lumps of ragstone around which lime mortar had been poured. Clearly the wall's faces were built first and the ragstone concrete made in

the hollow trough between them.

As the wall increased in height a new, level working surface was made at regular vertical intervals by laying a double or triple course of tiles, which ran right through the wall and was visible in both faces. On this a further five or six facing courses of ragstone blocks were laid and the space between the faces filled with rubble concrete as before. The courses of tiles running through the wall also helped to prevent the faces breaking away from the central core. Each double course of tiles was laid with a slight offset or ledge on the inner face so that there was a small reduction in the wall's thickness at each tile course.

The highest surviving tile course is the fourth, which may have formed the original Roman parapet walk, for, everywhere above this the wall seems to consist of medieval rebuilding. If so, the Roman wall was about 4.4 metres high above the sandstone plinth, which was at Roman ground level. On the top would have been a battlemented breastwork, just over 60 centimetres thick, as we know from the size of the sandstone coping stones that came from it. Access to the parapet walk was by rectangular internal turrets containing a wooden stairway.

On the inside the wall was strengthened by a bank of earth piled against its lower part. This earth no doubt came from the foundation trench and from a ditch dug about 3-4 metres from the outside of the wall. This was V-shaped and approximately 3-5 metres wide, with a depth of 1.4-2 metres—much smaller than the late-Roman and medieval ditches that succeeded it.

Where the wall met an earlier Roman road, as at Aldgate, Bishopsgate, Newgate and Ludgate, a gatehouse was built. At Newgate this had a double-arched entrance with a square guardroom on each side, but the width at Aldgate was sufficient for only a single arch. Aldersgate seems to have been an afterthought, inserted in later Roman times. Possibly the west gate of the rectangular fort was at first considered sufficient access in this area, where there was no major road. The remains of the fort gate—a smaller version of Newgate—are preserved under the modern roadway of London Wall, near the Museum of London. The fort's north gate survived its incorporation in the city wall, and was rebuilt in the Middle Ages as Gripplegate. Moorgate was a late-medieval

Left, reconstruction looking south-east over Roman London in AD200 during the building of the city wall, which incorporated two walls of the fort (foreground). Below, inner face of Roman city wall, showing Kentish ragstone facing and concrete core.





innovation, built in 1415 to replace a small postern opening onto the marshes of Moorfields.

Until after AD250 the city was enclosed on its landward side only; it seems the river was considered sufficient protection on the south. A continuous riverside wall was probably impossible while Londinium was an active port. By the mid-third century this activity had dwindled, and increasing dangers of piratical raids and barbarian incursions made defence more important.

Excavations between 1974 and 1978 showed that a defensive riverside wall was built on a foundation of chalk and wooden piles, which have recently been given a revised date by dendrochronology of AD255-270 for the felling

of the timber. From the small portions of masonry that survived at the base of the wall, the construction was cruder and more hasty than the carefully built landward wall, with tile courses now a mixture of building-tiles and flanged roofing-tiles. The outer face of the wall had been almost completely eroded by the river. Portions of this wall, with similar foundations, have been found in the west near Blackfriars, in the centre at New Fresh Wharf, and in the east near the Tower of London's Inner Curtain wall.

The history of the riverside wall, however, was complex, at least at its extremities, where much later walls were also found. One at the Tower, lying just inside the Inner Curtain wall but

The riverside wall, above, was built on chalk foundations and wooden piles (in foreground) in the late-third century and became badly eroded. Below, a later Roman fortification was excavated just inside the Inner Ward of the Tower of London in 1977.

converging on its line, was dated by coin evidence from its internal bank as almost certainly later than AD388. It therefore belongs to the latest period of Roman occupation and may have been built by order of General Stilicho, who made a final effort to restore the defences of Britain in AD396. Another piece of riverside wall found at Blackfriars, at the other end of the city, contained pagan

sculptures as building material, together with inscribed altars from a temple that had been rebuilt in the 250s; it can hardly have been destroyed earlier than the Christian fourth century. The sculptures and altars can be seen in the Museum of London.

A series of bastions built on the outside of the landward wall on the east side of the city is probably of the fourth century. They had solid cores containing re-used masonry, with sculptures and inscriptions from the Roman cemeteries outside the wall. These bastions were intended as platforms on which spring-guns (*ballistae*) and catapults could be mounted, with their projectiles covering the approaches to the wall. Their construction would have necessitated the digging of a new city ditch, which, on known analogies elsewhere, would have been much wider. The bastions seem to have been regularly spaced and possibly extended at least along the eastern part of the riverside wall. The medieval Lanthorn, Wakefield and Bell Towers are similarly spaced, and may have been built on the foundations of Roman bastions. A series of hollow bastions on the western side of the city, however, is considered to be of medieval origin, as one at least was built no earlier than the 13th century. They were intended to accommodate archers, and blocked arrow-slits can be seen in Bastion 14, beside the Museum of London.

Medieval rebuilding above the Roman wall occurred at several periods, partly to offset the rise in ground level since Roman times. At Cooper's Row, for example, the tile course probably marking the Roman parapet-walk is only about 50 centimetres above modern ground-level, and the early-medieval wall with its surviving parapet rises at least 6 metres above that. Gatehouses were also rebuilt, and the excavated remains of a medieval postern can be seen at the southern end of the subway from Tower Hill station to the Tower. At the western end of the city, south of Ludgate, the Roman wall was demolished in the late-13th century and rebuilt farther west to accommodate the priory of the Black Friars. The riverside wall, however, had been undermined and destroyed by the tidal river before the late-12th century, when some of its remaining dangerous ruins were demolished. It was never rebuilt, for London was again a busy port, and trade was now more important than defence □



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1 Who is this?

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In May this year *The Illustrated London News* will celebrate its 150th anniversary. To mark the occasion we are publishing a series of illustrations from former issues, giving readers who can identify them a chance of winning a trip to Venice. On this and the facing page we reproduce 10 images published in the *ILN* during the last 150 years, and invite readers to answer the questions attached to them. A first selection of pictures to be identified was published in our Winter issue.

Readers who wish to enter are asked to complete entry form 2 opposite and send it, together with a completed entry form

1 from our last issue, to the address indicated. Entry is free but must be made on two separate forms cut from Winter 1991 and Spring 1992 issues of the *ILN*. No other form of entry is eligible. Back numbers £2.50 from Circulation Dept.

The winner will be the sender of the first correct entry to be opened on May 14. In the event of none being entirely correct, the winner will be the first competitor whose entry comes closest to it. Members of the staff of the *ILN* Group and their families, the printers and others connected with the production of the magazine are ineligible.



2 Who is this?



4 Which boat has sunk, and when?



3 Whose marriage is this?



5 Who is this?



6 Who is the civilian, and where is he?



7 What was this incident, and where did it happen?



10 Who are these actors, and what is the film?



8 Who is the jockey?



9 Where was this letter-box located?

ILN 150TH ANNIVERSARY ENTRY FORM 2

Please enter answers below, fill in your name and address and send the form, together with your answers on entry form 1 to the competition published in the *ILN* Winter 1991 issue, to:
The Illustrated London News (Anniversary competition)
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Address.....
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ILN'S SELECTIVE GUIDE TO SOME OF LONDON'S
MOST INTERESTING AND ENTERTAINING EVENTS

BEST OF SPRING

THEATRE

The current revival of interest in Bernard Shaw is reflected in the theatre with new productions of *Caesar & Cleopatra* at Greenwich, *Heartbreak House*, opening at the Theatre Royal, Haymarket on Mar 19, & *Pygmalion* at the Olivier on Apr 9. Cameron Mackintosh presents a new musical, *Moby Dick*, at the Piccadilly from Mar 11, & Tommy Steele stars in the musical version of *Some Like It Hot* which is opening at the Prince Edward on Mar 19.

Addresses & telephone numbers given on the first occasion a theatre's entry appears.

The Alchemist. Sam Mendes's production of the Ben Jonson comedy, with David Bradley as Subtle. Opens Apr 15. *Barbican Theatre, Barbican, EC2* (071-638 8891).

Angels in America. Tony Kushner's "gay fantasia on national themes" presents three interwoven groups of characters, some real, some fictitious, caught up in the world of drugs, homosexuality & political corruption in the USA. It is by turns amusing, distressing but often disgusting & the foul language & a simulated homosexual encounter in Central Park are not for the squeamish. *Cottesloe, National Theatre, South Bank, SE1* (071-928 2252).

Le Bourgeois Gentilhomme. A new version of Molière's farce directed by Richard Jones. With Timothy Spall & Anita Dobson. Opens May 5. *Lyttelton, National Theatre, South Bank, SE1* (071-928 2252).

Caesar & Cleopatra. Alec McCowen & Amanda Root take the title roles in Matthew Francis's production of Shaw's comedy. Until Mar 25. *Greenwich Theatre, Crooms Hill, SE10* (081-858 7755).

Carmen Jones. Simon Callow directs Hammerstein's all-black version of Bizet's *Carmen*. The alternating casts are headed by Damon Evans & Wil-

helmenia Fernandez, & Gary Wilmot & Sharon Benson. *Old Vic, Waterloo Rd, SE1* (071-928 7616).

The Cotton Club. Recreating the music, dance & atmosphere of the famous Harlem club in exuberant fashion. *Aldwych Theatre, Aldwych, WC2* (071-836 6404).

Dancing at Lughnasa. Brian Friel's drama, set in 1930s Donegal, about a family on the brink of disintegration. *Garriek, Charing Cross Rd, WC2* (071-494 5085).

Death & the Maiden. Ariel Dorfman's powerful Chilean political drama about guilt & revenge involves a confrontation between a woman & the doctor who tortured her 15 years earlier. With superb performances from Juliet Stevenson (who remains until Apr 25), Bill Paterson & Michael Byrne. *Duke of York's, St Martin's Lane* (071-836 5122).

An Evening with Gary Lineker. Five friends follow the fortunes of England's World Cup football team from their Majorca hotel, in a comedy first produced at last year's Edinburgh Festival Fringe. Written by Chris England & Arthur Smith. *Duchess, Catherine St, WC2* (071-494 5075).

A Hard Heart. Anna Massey in a new play by Howard Barker, set in a European city under siege. Ian McDiarmid directs; with James Clyde & Angela Down. Until Apr 18. *Almeida Theatre, Almeida St, N1* (071-359 4404).

Heartbreak House. Trevor Nunn directs a major revival of Shaw's drama featuring Paul Scofield, Vanessa Redgrave, Felicity Kendal & Daniel Massey. Opens Mar 19. *Theatre Royal, Haymarket, SW1* (071-930 8800).

Henry IV, Parts I & II. Adrian Noble's acclaimed productions open the RSC's new Barbican season. Cast includes Robert Stephens as Falstaff, Michael Maloney as Prince Hal, Julian Glover as Henry IV. Part I opens Mar 31; Part II opens May 7. *Barbican Theatre, Barbican.*



Alfred Molina & Eileen Atkins in *The Night of the Iguana* at the National.

Joseph & the Amazing Technicolor Dreamcoat. Camp, dated, but within its own confines a triumph. Jason Donovan stars, with Phillip Schofield taking over the title role from May 25. *Palladium, Argyll St, W1* (071-494 5023).

The Madness of George III. Nicholas Hytner directs Alan Bennett's moving play about the king whose madness had a physical cause—porphyria—which his doctors aggravated with their harsh & incompetent attempts to cure. The play examines the political implications of the royal illness as well as its clinical details, & Nigel Hawthorne plays the tragic king with great force & theatrical subtlety. *Lyttelton, National Theatre.*

Measure for Measure. A limited London run for the RSC's touring production, directed by Trevor Nunn. With Philip Madoc as the Duke & Claire Skinner as Isabella. Mar 10-Apr 25. *Young Vic, 66 The Cut, SE1* (071-928 6363).

Moby Dick. Cameron Mackintosh mounts a new musical in the West End, written by Robert Longden & Hereward Kaye. The headmistress of an impoverished 1950s girls' school gets her charges to put on a musical version of the story of Captain Ahab in the school swimming-pool. Opens Mar 11. *Piccadilly Theatre, Denman St, W1* (071-867 1118).

Murmuring Judges. David Hare's cynical exposé of the British legal system in relation to a bewildered Irish first offender & a young Antiguan lawyer who takes up his case. Scenes in court, prison, police station & even Covent Garden are cleverly enmeshed by Bob Crowley's slick projections & the characters are skilfully drawn. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

The Night of the Iguana. Tennessee Williams's tragi-comedy set in a seedy Mexican hotel in 1940, in a gripping & evocative production, complete with tropical rain, by Richard Eyre. Alfred Molina confers a shambling pathos on the defrocked priest,

Shannon, reduced by his promiscuity to conducting bus tours. But the performance is dominated by the intensity & stillness of Eileen Atkins's Hannah, a spinster artist, whose scenes with Shannon make compelling theatre. *Lyttelton, National Theatre.*

Phantom of the Opera. Ken Hill's deliciously comic reworking of Gaston Leroux's tale as Gothic melodrama, with snatches of Gounod, Verdi, Mozart & others, manages to pack all the spectacle & twice the sparkle of Lloyd-Webber's all-musical version. *Shaftesbury Theatre, Shaftesbury Ave, WC2* (071-379 5399).

The Pocket Dream. Television comedians Mike McShane & Sandi Toksvig in a new comedy about a touring company's efforts to stage *A Midsummer Night's Dream*. *Albery, St Martin's Lane, WC2* (071-867 1115).

Pygmalion. Alan Howard as Henry Higgins and Frances Barber as Eliza Doolittle, in a revival of Shaw's comedy, directed by Howard Davies. With designs by William Dudley. Opens Apr 9. *Olivier, National Theatre.*

Pygmies in the Ruins. A thriller, set in Belfast, by Ron Hutchinson, whose *Rat in the Skull* was at the Royal Court in 1984. Until Mar 21. *Royal Court, Sloane Sq, SW1* (071-730 1745).

The Recruiting Officer. George Farquhar's 1706 comedy is directed by Nicholas Hytner. With Alex Jennings & Sally Dexter. Opens Mar 12. *Olivier, National Theatre.*

The Rules of the Game. A new translation by David Hare of Pirandello's darkly comic dissection of a failed marriage. Nicola Pagett heads the cast. May 12-June 27. *Almeida.*

The Sea. Revival of Edward Bond's 1973 drama about an eccentric community coming to terms with the death of one of its young men. With Ken Stott & Judi Dench, directed by Sam Mendes. Until Apr 8. *Lyttelton, National Theatre.*

Some Like It Hot. Tommy Steele directs this musical version of the famous film. He & Billy Boyle play two musicians on the run from the mob,



Juliet Stevenson & Michael Byrne in *Death & the Maiden*. Michael Maloney & Julian Glover in *Henry IV*. Théâtre de Complicité's *The Winter's Tale*.

who hide out in an all-girl band. Opens Mar 19. *Prince Edward, Old Compton St, SW1* (071-734 8951).

Sophisticated Ladies. Thirty songs by Duke Ellington, performed by a cast of 12. Until Mar 28. *Globe, Shaftesbury Ave, W1* (071-494 5065).

A Swell Party. Centenary musical celebration of the life & music of Cole Porter, with Nickolas Grace as the composer. *Vaudeville, Strand, WC2* (071-836 9987).

Talking Heads. Three of Alan Bennett's monologues, written for television, performed on stage for the first time & directed by the author. The tragicomic lives of three middle-aged people are touchingly portrayed by Patricia Routledge, in *A Woman of No Importance* & *A Lady of Letters*, & Bennett himself, as the mummy's boy in *A Chip in the Sugar*. Until Mar 28. Comedy, *Panton St, SW1* (071-867 1045).

'Tis Pity She's A Whore. Tim McInnerny, Saskia Reeves & Jonathan Hyde in a blood-spattered production of John Ford's tragedy. Opens May 6. *The Pit, Barbican, EC2* (071-638 8891).

A Tribute to The Blues Brothers. An energetic but uninvolved musical romp featuring the cult characters that were created by American TV comedians John Belushi & Dan Aykroyd. *Whitehall Theatre, Whitehall, SW1* (071-867 1119).

Uncle Vanya. Sean Mathias's Chekhov production with Ian McKellen (Vanya), Antony Sher (Astrov), Janet McTeer & Lesley Sharp. Until May 9. *Cottesloe, National Theatre*.

The Virtuoso. Phyllida Lloyd directs Shadwell's Restoration comedy. With Freddie Jones & Saskia Reeves. Opens Apr 2. *The Pit, Barbican*.

The Wind in the Willows. Alan Bennett's enjoyable adaptation of Kenneth Grahame's classic. Michael Bryant is Badger, with Desmond Barrit as Toad. David Ross as Rat, & Adrian Scarborough as Mole. Until Mar 21. *Olivier, National Theatre*. **The Winter's Tale.** The innovative Théâtre de Complicité stages Shake-

speare in a collaboratively devised production directed by Annabel Arden. Apr 1-May 2. *Lyric Hamersmith, King St, W6* (081-741 2311).

A Woman Killed With Kindness. Thomas Heywood's domestic tragedy with Michael Maloney, Sylvestra Le Touzel & Saskia Reeves among the cast; Katie Mitchell directs. Opens Apr 14. *The Pit, Barbican*.

RECOMMENDED LONGRUNNERS

Aspects of Love, Prince of Wales (071-839 5972); **Blood Brothers, Phoenix** (071-867 1044); **Buddy, Victoria Palace** (071-834 1317); **Cats, New London** (071-405 0072); **Five Guys Named Moe, Lyric, W1** (071-494 5045); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-434 0909); **Miss Saigon, Theatre Royal, Drury Lane** (071-494 5060); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-494 5400); **Return to the Forbidden Planet, Cambridge** (071-379 5299); **Starlight Express, Apollo Victoria** (071-828 8665); **The Woman in Black, Fortune** (071-836 2238).

OUT OF TOWN

RSC Season at Stratford. At the Royal Shakespeare Theatre: *The Taming of the Shrew*, directed by Bill Alexander, with Anton Lesser as Petruchio & Amanda Harris as Kate, opens Apr 1. *As You Like It*, with Samantha Bond, directed by David Thacker, opens Apr 22. At the Swan Theatre: *The Beggar's Opera*, with David Burt as Macheath & Jenna Russell as Lucy Lockit, opens Apr 7. *A Jovial Crew*, Richard Brome's 1641 comedy, directed by Max Stafford-Clark, opens Apr 21. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks, CV37 6BB* (0789 295623).

Chichester Festival. The new season opens with the Renaissance Theatre Company's production of *Coriolanus* with Kenneth Branagh, Judi Dench & Richard Briers, on May 13. *Chichester Festival Theatre, Chichester, W Sussex PO19 4AP* (0243 781312).

CINEMA

The big Easter blockbuster is Steven Spielberg's *Hook*, a spectacular reworking of *Peter Pan*, with Robin Williams as J. M. Barrie's hero. A reworking of a different kind is David Cronenberg's version of *Naked Lunch*, William Burroughs's celebrated novel of self-loathing, pain & redemption. Barry Levinson's *Bugsy* is one of the major contenders for this year's Oscars, together with Martin Scorsese's *Cape Fear* & Barbra Streisand's *The Prince of Tides*.

The following are some of the most interesting films showing in and around London.

The Addams Family (PG). Comedy based on Charles Addams's New Yorker creations in which everybody's after Gomez's money. Anjelica Huston's Morticia gets most of the best lines & Raul Julia's splendidly camp Gomez helps to ensure that the pace slackens only rarely.

Afraid of the Dark (18). British psychological thriller about a sadistic attacker who stalks the streets of London slashing the faces of the blind. Director Mark Peploe's grim meditation on "seeing & the fear of not seeing" stars James Fox, Fanny Ardant & Paul McGann.

At Play in the Fields of the Lord (15). Hector Babenco's ecological drama is set in South America, with Tom Berenger & Tom Waits as two American mercenaries who come into conflict with a group of missionaries (including Daryl Hannah & Kathy Bates) over the fate of the Niaruna Indians. Opens Apr 10.

Barton Fink (15). New film from the Coen brothers built around a masterly performance from John Turturro as a socially committed playwright who moves to Hollywood in the 1930s. The movie won best film, actor & direction awards at Cannes in 1991.

La Belle Noiseuse (15). Jacques Rivette's four-hour meditation on the

relationship of an artist with his work, freely adapted from Balzac's *Le Chef d'oeuvre*. With Michel Piccoli as a painter, Jane Birkin as his wife & model, & Emmanuelle Béart as his new muse. Opens Mar 20.

Billy Bathgate (15). Big-budget gangster film, scripted by Tom Stoppard from an E. L. Doctorow novel, with Dustin Hoffman excellent as Dutch Schultz, a hood who's had his day. Intelligent characterisation & beautiful 1930s sets raise the movie above the average, even if it never quite catches the nuances of the novel. With Bruce Willis & Nicole Kidman.

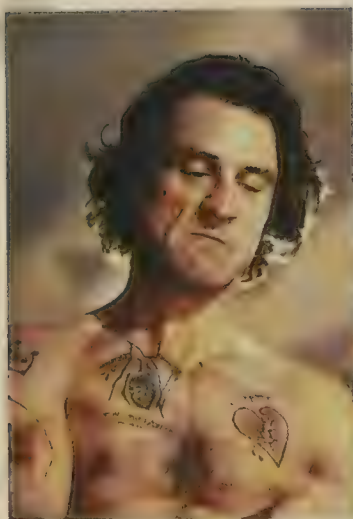
Black Robe (15). Lothaire Bluteau gives an excellent performance as a Jesuit priest whose attempts to convert the native Iroquois Indians of 1630s Quebec fall on deaf ears. Violent, sensual & majestically filmed, this is a return to form for director Bruce Beresford.

Blame It On The Bellboy (12). The lives of three guests in a Venice hotel (Dudley Moore, Bryan Brown & Richard Griffiths) get mixed up in this farce when the bellboy puts them in the wrong rooms. Also starring Patsy Kensit & Alison Steadman.

Bugsy (18). Warren Beatty exudes ego rather than charisma as ambitious gangster Bugsy Siegel in Barry Levinson's big-budget mob drama. Muscling in on the West Coast rackets, Siegel mixes with the Hollywood élite, meets the love of his life (Annette Bening), & lays the foundations for Las Vegas. A potentially intriguing story, undermined by self-indulgent performances, smug humour, & the dubious glorification of an unpleasant thug. Opens Mar 20.

Cape Fear (18). White-knuckle remake of J. Lee Thompson's 1962 psychological thriller, with sadistic ex-con Robert De Niro stalking his old defence lawyer (Nick Nolte) & family. Directed by Martin Scorsese. Opens Mar 6.

Cross My Heart (15). Jacques Fansten directs Sylvain Copans in this story of a boy who, when his mother



Robert De Niro in *Cape Fear*. Christopher Plummer in *Star Trek VI*. Nolte & Streisand in *The Prince of Tides*. Williams & Hoffman in *Hook*.

dies suddenly, enlists his friends to help him conceal the fact so he can avoid being taken into care.

Death in Brunswick (15). Black comedy from Australia, casting an acerbic eye over arrested male adolescence, with heart-throb Sam Neill cast against type as a pathetic loser. An idiosyncratic directorial debut from John Ruane.

Deceived (15). Psychological thriller with Goldie Hawn discovering a lifetime of lies after the apparent death of her husband in a car crash. Director Damian Harris piles on the suspense. Opens Apr 3.

The Doctor (12). William Hurt plays a heart surgeon who discovers he has cancer of the larynx; now he has to live the doctor/patient relationship from the other side of the bed. With Christine Lahti, Elizabeth Perkins & Mandy Patinkin; directed by Randa Haines. Opens Apr 10.

The Double Life of Véronique (15). Krzysztof Kieslowski's romantic film concerns a French girl & a Polish girl—Véronique & Weronika (both played by Irène Jacob)—who are unrelated & have never met, yet who bear some uncanny resemblances to each other.

Enchanted April (U). Miranda Richardson, Josie Lawrence, Polly Walker & Joan Plowright in a delightful comedy of female rebellion set in the 1920s. The four Englishwomen abandon their responsibilities to spend an idyllic month in an Italian villa. Mike Newell's film receives a television airing on BBC2 on Apr 5.

Father of the Bride (PG). Remake of the 1950 comedy, with Steve Martin stepping into Spencer Tracy's shoes as a father who gets increasingly nervous as his daughter's wedding approaches. Kimberley Williams & Diane Keaton co-star; directed by Charles Shyer.

For the Boys (15). US forces' entertainers headed by Bette Midler sing & dance through five decades & three wars in this epic musical drama. With James Caan & George Segal.

Frankie & Johnny (15). An adaptation by Terrence McNally of his hit stage production *Frankie & Johnny in the Clair de Lune*, with Al Pacino & Michelle Pfeiffer as unlikely lovers working in a fast-food restaurant. Director Garry Marshall draws fine performances from both in a mature exploration of a reluctant love affair.

Freejack (15). Sci-fi thriller based on Robert Sheckley's novella *Immortality, Inc.*, with Emilio Estevez, Mick Jagger, Rene Russo & Anthony Hopkins; directed by Geoff Murphy. Opens Mar 27.

Fried Green Tomatoes at the Whistle Stop Cafe (12). Family dramas, feuds & friendships unfold in the past & present of an Alabama cafe. With Jessica Tandy, Kathy Bates & Mary Stuart Masterson. Opens Mar 13.

Grand Canyon (15). An ensemble drama written & directed by Lawrence Kasdan that explores life in modern-day, middle-class America. With Kevin Kline, Steve Martin, Danny Glover, Mary McDonnell & Alfre Woodward. Opens May 1.

The Hand that Rocks the Cradle (15). A formulaised thriller about a beautiful babysitter (Rebecca De Mornay) with malevolent intentions. Although the "shocks" are predictable, the disintegration of the perfect, middle-class family under the sitter's influence is satisfyingly achieved. Set to become this year's *Fatal Attraction*. Opens Apr 24.

Hear My Song (15). An Irish tenor, once a famous heart-throb in the 1950s, is coaxed out of his tax exile in Ireland for a concert in Liverpool where he rekindles an old love affair. A British romantic comedy with Ned Beatty, Shirley Anne Field & Adrian Dunbar. Opens Mar 13.

Hook (U). Robin Williams makes a grown-up Peter Pan in Steven Spielberg's continuation of the J. M. Barrie fairy-tale. Julia Roberts as Tinker Bell whisks him off to Never Never Land to do battle with the evil Captain Hook (Dustin Hoffman) in a special-effects

tour de force. Royal Première in the presence of the Princess of Wales in aid of the Great Ormond Street Hospital for Sick Children. Apr 7, Odeon, Leicester Sq, WC2.

Hors la Vie (15). A gripping French thriller about a photographer (played by Hippolyte Girardot) who is taken hostage in Beirut and the relationship with his captors.

Howards End (PG). Romantic drama directed by James Ivory, based on the novel by E.M. Forster. Anthony Hopkins contests the wish of his late wife (Vanessa Redgrave) to leave her house to a friend (Emma Thompson) rather than to her own family. Opens May 1.

Jacquot de Nantes (PG). Film biography by his widow (Agnès Varda) of the great French director Jacques Demy (*The Umbrellas of Cherbourg*) who died in 1990, focusing on his childhood in Nantes & incorporating clips from his best-loved movies. Opens May 8.

JFK (15). Oliver Stone's latest tilt at recent American history tackles the Warren Commission head-on with a gripping suspense drama that cuts through some of the conspiracy theories surrounding Kennedy's assassination. Whether or not you agree with its conclusions, the film steers clear of hysteria, thanks to superbly-judged performances from Kevin Costner, Jack Lemmon, Donald Sutherland & Sissy Spacek.

The Last Boy Scout (18). All-action buddy movie about two "bad boys"—one a sacked Secret Service agent (Bruce Willis), the other a sacked football player (Damon Wayans)—on the track of a killer. Director Tony Scott manages to offset the sentimental redemptive narrative by means of some sharp wisecracking & edge-of-seat special effects.

Late for Dinner (PG). A comedy in which two friends are frozen in 1962 & brought back to life 29 years later to find themselves out of step with the 1990s. With Brian Wimmer & Peter Berg. Opens Mar 13.

Little Man Tate (PG). A child genius is buffeted between his loving working-class mother & the female principal of a school for gifted children. Jodie Foster's first film as director & star is an uneven but quirkily enjoyable comedy-drama. With Dianne Wiest & Adam Hann-Byrd.

The Man in the Moon (PG). A gentle rites-of-passage movie by *To Kill a Mockingbird* director Robert Mulligan about two teenage sisters who fall in love with the same boy in small-town Louisiana. With Sam Waterston & Tess Harper.

Meet the Feebles (18). Strange adult fantasy relating the "shocking events that led up to the infamous Feebles Variety Massacre the day that rocked the puppet world". Directed by Peter Jackson, previously responsible for the aptly-named *Bad Taste*. Opens Apr 10.

My Own Private Idaho (18). River Phoenix & Keanu Reeves as two narcoleptic street hustlers in Gus Van Sant's controversial drama. Opens Mar 27.

Naked Lunch (18). David Cronenberg takes on William Burroughs's disturbing & seminal novel, previously thought unfilmable, & casts Peter Weller as Burroughs's alter ego Bill Lee, seeking to exorcise the murder of his wife through writing. With Roy Scheider, Judy Davis & Ian Holm. Not for the faint of heart. Opens Apr 24.

The Prince of Tides (15). Epic, romantic melodrama, directed by & starring Barbra Streisand, about the troubled history of a South Carolina family. Based on Pat Conroy's best-selling novel, & co-starring Nick Nolte, the film is much-touted as an Oscar-winner.

Raise the Red Lantern (PG). A woman becomes the fourth mistress of a clan chief in 1920s Northern China and faces the rivalries and conflicts of the other mistresses. A visually rich drama directed by Zhang Yimou.

Rush (18). Drama with a romantic edge about two cops—Jennifer Jason



A collotype print by the Jaffé Studio, Vienna. *The Lake of Brienz* after J.M.W. Turner (1775-1851).

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ILN



Weill's *Street Scene* plays at the Coliseum & Monteverdi's *Orfeo*, with Anthony Rolfe Johnson in the title role. Prokofiev's *Fiery Angel* comes to Covent Garden.

Leigh & Jason Patric—trying to cope with each other, their jobs as narcotics officers & drugs themselves. Opens Mar 20.

Shining Through (15). Melanie Griffith & Michael Douglas in the story of a secretary's transformation to secret agent during the Second World War. Opens Mar 20.

Snow White & the Seven Dwarfs (U). A welcome re-release of Disney's first full-length cartoon.

Star Trek VI—The Undiscovered Country (PG). Another eco-orientated episode in the space saga, complete with the mighty Klingons & a friend for Spock in the form of a shapely Vulcan (Kim Cattrall) who joins the established cast.

Until the End of the World (15). William Hurt & Solveig Dommarin travel the world to acquire visual images for an experiment. Wim Wenders's film, set in the near future, co-stars Max von Sydow as a gifted scientist who has developed a camera to transfer the images & enable his blind wife to see them. Opens Apr 24.

Urga (PG). Slow-moving but fascinating portrait of a Chinese Mongolian herdsman and his friendship with a worldly-wise Russian truck driver. Engaging performances and a stunning use of unfamiliar locations.

Van Gogh (12). Maurice Pialat directs Jacques Dutronc in a film biography of the great Post-Impressionist. Opens May 8.

V.I. Warshawski (15). A female private eye investigates the murder of an old ice-hockey star. Kathleen Turner plays Sara Paretsky's tough-talking PI in a sharper-than-average comedy thriller.

Volere, Volare. An Italian comedy about a sound-effects engineer for animated films whose fantasies and real life intermingle. Opens May 8.

Voyager (15). Sam Shepard stars in Volker Schlöndorff's latest literary adaptation. Here he tackles Max Frisch's novel *Homer Faber* about an alienated businessman crossing Europe in the 1950s. Opens Mar 6.

OPERA

Continuing its policy of annual commissions, the English National Opera gives the world première of John Buller's *BAKXAI*, based on *The Bacchae* by Euripides. Director of productions David Pountney stages *Don Carlos*, Verdi's great drama of personal, political & religious conflict. At Covent Garden, Colin Graham makes a welcome return, as director & designer of Britten's *Death in Venice*. The Royal Opera also makes operatic history by staging Prokofiev's *Fiery Angel* as its first co-production with the Kirov Opera of St Petersburg. Glyndebourne Festival Opera opens on May 2 with Britten's *Peter Grimes*, for its last season in the much-loved house, before rebuilding begins this autumn.

D'OYLY CARTE OPERA COMPANY
Sadler's Wells, Rosebery Ave, EC1 (071-2788916).

In celebration of the 150th anniversary of the birth of Arthur Sullivan the company tours two of the most popular operas he composed with W. S. Gilbert.

The Mikado. Apr 28, 29 (m&e), May 5, 6 (m&e), 7, 8, 9 (m&e), 15, 16 (m&e).

The Yeomen of the Guard. Apr 30, May 1, 2 (m&e), 4, 11, 12, 13 (m&e), 14.

ENGLISH NATIONAL OPERA
London Coliseum, St Martin's Lane, WC2 (071-836, cc071-240 5258).

Street Scene. Kurt Weill's music-drama about the harsh reality of life in a Manhattan tenement in the 1930s. Strongly sung & acted by Janice Cairns, Mark Richardson & Lesley Garrett. Mar 5, 11, 14, 19.

The Barber of Seville. Jacek Kasprzyk makes his company début conducting John Abulafia's re-staging. Michael Lewis sings Figaro, with Eirian James as Rosina & Peter Bronder as Almaviva. Mar 7, 10, 12, 17, 20, 25, 27, 31, Apr 3, 9, 13, 16.

Orfeo. Anthony Rolfe Johnson sings the title role in David Freeman's production. Cast includes Sally Burgess, Marie Angel, Michael Druiett, Neil Jenkins. Mar 13, 18, 21, 26, 28, Apr 1, 10.

Don Carlos. New production by David Pountney, designed by David Fielding & conducted by Mark Elder. Edmund Barham sings Carlos, with Rosalind Plowright as Elisabeth, Gwynne Howell as King Philip II, Jonathan Summers as Posa. Apr 2, 4, 8, 11, 14, 18, 22, 25, 30, May 2, 8, 14.

Madam Butterfly. Graham Vick's production, which focuses on the squalor of the story, with Susan Bullock as Cio-Cio San, David Rendall as Pinkerton & Della Jones as Suzuki. Apr 15, 24, 29, May 1, 7, 9, 12, 15.

BAKXAI (*The Bacchae*). World première of John Buller's opera based on the play by Euripides, directed by Julia Hollander & conducted by Martin André. Cast includes Thomas Randle, Graeme Matheson-Bruce & Sarah Walker. May 5, 13, 16.

OPERA FACTORY
Queen Elizabeth Hall, South Bank Centre, SE1 (071-9288800).

The Coronation of Poppea. New production by David Roger, with Marie Angel as Poppea, Nigel Robson as Nero, Janis Kelly as Ottavia, Michael Neill as Seneca, conducted by Peter Robinson. May 1, 3, 6, 9, 12.

ROYAL OPERA
Covent Garden, WC2 (071-240 1066).

Death in Venice. Colin Graham directs & designs Britten's last opera. Philip Langridge sings Gustav von Aschenbach, with Alan Opie in the composite role of the Traveller, under the baton of Stuart Bedford. Mar 10, 13, 18, 21, 26, 31, Apr 3.

Les Contes d'Hoffmann. John Schlesinger's spectacular production returns with American tenors Jerry Hadley & Neil Shicoff alternating in the title role & Gregory Yurisich & Samuel Ramey sharing the four villains. Mar 12, Apr 1, 4, 7, 11.

William Tell. Gregory Yurisich is Tell, with Chris Merritt as Arnold.

Jane Eaglen as Mathilde, Stafford Dean as Gessler. Michel Plasson conducts. Apr 2, 6, 10, 13, 16, 20.

The Fiery Angel. David Freeman directs Prokofiev's opera in a co-production between the Royal Opera & the Kirov Opera of St Petersburg. Edward Downes conducts a cast that includes Galina Gorchakova, Sergei Leiferkus & Paata Burchuladze. Apr 14, 15, 18, 21, 24, 29, May 2.

L'elisir d'amore. Alfredo Kraus & Fernando De La Mora share the role of Nemorino, with Sumi Jo as Adina, Anthony Michaels-Moore as Belcore, Paolo Montarsolo as Dulcamara. Conductor Richard Buckley makes his début. Apr 27, May 1, 4, 7, 9.

I Puritani. Production originally mounted for Welsh National Opera by Andrei Serban. Cast includes June Anderson as Elvira, Giuseppe Sabbatini as Lord Arthur Talbot, Dmitri Hvorostovsky as Sir Richard Forth, Robert Lloyd as Sir George Walton. Conductor Daniele Gatti makes his company début. May 12, 15, 18, 20, 23.

Welcome Back St Petersburg. More than 250 members of the Kirov Opera & Ballet companies in a gala performance of extracts from the great Russian works, including *Boris Godunov*, *Eugene Onegin*, *Prince Igor*, *War & Peace*, *Swan Lake*, conducted by Valery Gergiev. Apr 9.

OUT OF TOWN

GLYNDEBOURNE FESTIVAL OPERA
Glyndebourne, E Sussex (0273 541111).

Peter Grimes. Given for the first time at Glyndebourne, in a production by Trevor Nunn, designed by John Gunter, conducted by Andrew Davis. American tenor Stephan Drakulich makes his début as Grimes. May 2, 6, 9, 12, 16, 18, 22, 28, 31.

Così fan tutte. Revival of Trevor Nunn's 1991 production, with designs by Maria Bjornson, setting the action on a cruise liner. Conductor Bruno Weil makes his British début. With Renée Fleming & Suzanne Johnston as Fiordiligi & Dorabella; John Mark Ainsley & Gerald Finley their lovers. May 3, 5, 8, 10, 13, 15, 17, 20, 23, 29.



Design for Welsh National Opera's *Pelléas & Mélisande*. Motionhouse dance *Speed & Light* at *The Place*; Momix perform *Passion* at Sadler's Wells.

KENTISH OPERA

Churchill Theatre, High St, Bromley, Kent (081-460 6677).

Eugene Onegin. Produced by Sally Langford, conducted by Alex Ingram, with Gareth Jones/Peter Snipp as Onegin, Janis Kelly/Anne Heath-Welch as Tatyana. Mar 24-28.

OPERA 80

Don Giovanni. Newly staged by Stephen Medcalf & designed by Lez Brotherston.

Albert Herring. Martyn Brabbins conducts a revival of Clare Venables's production, with Richard Edgar Wilson singing the title role.

Towngate Theatre, Basildon (0268 532632); Mar 9, 10. *The Hawth, Crawley* (0293 553636); Mar 12-14. *Towngate, Poole* (0202 685222); Mar 17-21. *Octagon, Yeovil* (0935 22884); Mar 24-28. *Hexagon, Reading* (0734 591591); Mar 31-Apr 4. *Theatre Royal, Brighton* (0273 28488); Apr 7-11. *Arts, Cambridge* (0223 352000); Apr 21-25. *Theatre Royal, Lincoln* (0522 525555); Apr 28-May 2.

OPERA NORTH

Grand Theatre, Leeds (0532 459351).

The Thieving Magpie. To mark Rossini's bicentenary, a new production by Martin Duncan, designed by Sue Blane, with Anne Dawson as Ninetta, Barry Banks as Giannetto, Andrew Shore as the Podesta, under Ivor Bolton. Apr 24-30, May 7, 9.

Rigoletto. Keith Latham sings the jester, with Juliet Booth as Gilda & David Maxwell Anderson as the Duke of Mantua, with new staging by Patrick Mason. May 8, 15.

Boris Godunov. John Tomlinson returns to the title role which he sang magnificently & acted with harrowing conviction in Ian Judge's production of Mussorgsky's original version, staged in 1989. May 16.

SCOTTISH OPERA

La traviata. Anne Williams King sings Violetta, with Marck Torzewski as Alfredo.

The Marriage of Figaro. Robert Poulton sings the title role, with Steven Page as the Count, Jane Webs-

ter as the Countess. Claire Daniels as

Susanna, under Mark Wigglesworth. **Billy Budd.** Richard Armstrong conducts, with Simon Keenlyside as Billy,

Gidon Saks as Claggart. *Athlambra, Bradford* (0274 752000); Until Mar 7. *Playhouse, Edinburgh* (031-557 2590); Mar 10-14 (not Budd). *Theatre Royal, Newcastle* (091-2322061); Apr 7-11.

Don Giovanni. New production by Tom Cairns, conducted by Robert Dean, with Steven Page as the Don, Gidon Saks as Leporello, Linda McLeod as Anna, Virginia Kerr as Elvira. *Theatre Royal, Glasgow* (041-3329000). Apr 22, 25, May 7, 16.

WELSH NATIONAL OPERA

Pelléas & Mélisande. Peter Stein, who directed an outstanding *Otello* with WNO, collaborates with conductor Pierre Boulez on Debussy's elusive masterpiece. Alison Hagley & Neill Archer sing the title roles, with Donald Maxwell as Golaud.

The Magic Flute. Göran Järvefelt's perceptive production, with Peter Savidge as Papageno, David Owen as Tamino, Janice Watson as Pamina. **Ernani.** Paolo Kudriavchenko makes his company début singing the title role, with Suzanne Murphy as Elvira, Malcolm Donnelly as Don Carlo. Alastair Miles as Da Silva, under Richard Armstrong.

New Theatre, Cardiff (0222 394844); Mar 7-14. *Mayflower, Southampton* (0703 229771); Mar 17-21. *Hippodrome, Birmingham* (021-622 7486); Mar 31-Apr 4. *Hippodrome, Bristol* (0272 299444); Apr 7-11.

Don Pasquale. Production by Rennie Wright, with Glenville Hargreaves/Henry Newman in the title role, Huw Rhys Evans/Ilya Levinsky as Ernesto, Rebecca Evans/Nerys Jones as Norina.

Richmond Theatre, Richmond, Surrey (081-940 0088); Until Mar 7. *Arts Centre, Horsham, Sussex* (0403 68689); Mar 10. *Playhouse, Harlow, Essex* (0279 431945); Mar 12. *Bryanston Arts Centre, Blandford Forum, Dorset* (0258 456533); Mar 14 (m & e).

DANCE

Mikhail Baryshnikov performs in London for the first time in seven years when he brings his own company to Sadler's Wells for the White Oak Dance Project. **Lynn Charles makes a guest appearance in Birmingham Royal Ballet's production of *Giselle* during the company's London visit. A last chance to catch Sylvie Guillem & Laurent Hilaire in *Manon* with the Royal Ballet at Covent Garden.**

Adventures in Motion Pictures.

This contemporary company presents the London première of *Deadly Serious*, inspired by the films of Alfred Hitchcock. Apr 7-18. *The Place, Duke's Rd, WCI* (071-387 0031).

Ballet du Fargistan. A new work from Paris-based choreographer Brigitte Farges infuses the imaginary land of Fargistan with torrid passion. Apr 24, 25. *The Place*.

Birmingham Royal Ballet. David Bintley's *Galanteries*, Peter Wright's production of *Giselle*, & *Dark Horizons*, a new ballet by Oliver Hindle to Shostakovich's Symphony for Strings, are among the highlights of the company's spring season in London. Programme 1: *Galanteries*, MacMillan's *The Burrow* & *Elite Syncopations*. Programme 2: *Giselle*, with Miyako Yoshida on Mar 19, & Lynn Charles dancing the title role on Mar 23. Programme 3: *Les Sylphides*, Hindle's *Dark Horizons*, & 5 Tangos, to music by Astor Piazzolla. Programme 4: *Divertimento No 15* to Mozart, Fokine's *Petrushka* & John Cranko's poker-inspired romp, *Card Game*. March 17-28. *Sadler's Wells, Rosebery Ave, ECI* (071-278 8916).

Compagnie Claude Brumachon. The latest work from this controversial French choreographer, *Le Palais des Vents*, combines two separate pieces — *Éclats d'absinthe* & *Fauves*. Apr 28, 29. *The Place*.

Diversions Dance Company. The

Cardiff-based troupe performs Bill T. Jones's *History of Collage Revisited*, investigating sexual politics, & work by US choreographers. Mar 27-28. *The Place*.

Suraya Hilal. Hilal & company, with musicians of the Layali El Sharq Ensemble, perform Raqs Sharqui, the classical Egyptian solo female dance form, & other traditional dances. April 23-25. *Sadler's Wells*.

London Contemporary Dance Theatre. Featuring works created by LCDT company members during a seven-week choreographic workshop. Mar 31-Apr 4. *The Place*.

Momix. Moses Pendleton's wildly inventive company presents *Passion*, a programme mixing the spectacular, the sensual & the silly, performed to music by Peter Gabriel. Until Mar 14. *Sadler's Wells*.

Moscow City Ballet. Return visit with principal dancers from the Bolshoi & Kirov Ballets to perform their richly romantic version of *The Sleeping Beauty*. Apr 13-18. *Sadler's Wells*. *The Sleeping Beauty* & *Swan Lake*. Mar 30-Apr 4. *Wimbledon Theatre, 93 The Broadway, SW19* (081-540 0362).

Motionhouse. *Speed & Light*, an exuberant combination of dance & cinema from choreographers Louise Richards & Kevin Finnan & filmmaker Christophe Gowans. Mar 13, 14. *The Place*.

Nomads. An interpretation of the lives of Victorian women during the British Raj, to music by Elizabeth Maconchy, performed by the Birmingham String Quartet. Mar 12. *The Place*.

Royal Ballet. *Manon*, MacMillan's ballet to Massenet's music. Mar 5, 14 (m & e), 16, 17, 25, Apr 22, 23, 25 (m & e), 28, 30, May 6, 8. Triple bill: *Scènes de ballet* & *Monotones* (two Ashton classics), *In the middle, somewhat elevated*, William Forsythe's athletic work created in 1987 at the Paris Opéra for Sylvie Guillem and Laurent Hilaire, who dance it here. Mar 6, 7. Triple bill: Balanchine's *Stravinsky Violin Concerto* & *Symphony in C*, to Bizet, *The Judas Tree*, new ballet by MacMil-



Guillem & Hilaire in the Royal Ballet's *Manon*. At the Barbican: Stephanie Gonley appears with the ECO & Ralph Kirschbaum with the LSO. At the South

lan to specially commissioned music by Brian Elias. Mar 19, 20, 23, 24, 27, 28. *Royal Opera House, Covent Garden, WC2* (071-240 1066/1911).

Stars of the Bolshoi Ballet. Natalia Bessmertnova heads a 30-strong company who present two programmes of highlights from favourite ballets. Apr 13-18. *Dominion, Tottenham Court Rd, W1* (071-599 9562).

Catherine Tucker. The 1991 Bonnie Bird Choreography Award-winner presents *Eyes & Ears*. Mar 10. *The Place*.

White Oak Dance Project. Mikhail Baryshnikov performs at the head of a company he founded in 1990 with choreographer Mark Morris. Baryshnikov's fellow dancers are drawn from some of America's finest companies & White Oak perform work by Morris. Martha Clarke, Paul Taylor & others. April 2-12. *Sadler's Wells*.

OUT OF TOWN

Birmingham Royal Ballet. Featuring *Giselle* & a triple bill of Binyamin's *Galanteries*, *Les Sylphides* & *Card Game*. Until Mar 7. *Hippodrome, Birmingham* (021-622 7486).

London City Ballet. *Romeo & Juliet*; Triple bill: *Laurencia pas de six*, *Othello*, *Giselle pas de deux*. Mar 10-14, *Festival Theatre, Chichester, W Sussex* (0243 781312); Mar 17-21, *The Hawth, Crawley, W Sussex* (0293 553636); Mar 24-28, *Opera House, Buxton, Derbys* (0298 572573); Mar 31-Apr 4 *Nutcracker Suite* replaces *Giselle*, *Grand Theatre, Blackpool, Lancs* (0253 28372); Apr 6-11 (*Romeo & Juliet* only), *Vivienne Arnold, Guildford, Surrey* (0483 60191). *Nutcracker Suite*, *Swan Lake Act II*, *Othello*, May 5-9, *Richmond Theatre, Richmond, Surrey* (081-940 0088).

Royal Ballet. *Manon*: triple bill: *Monotones*, *Winter Dreams*, *Symphony in C*. Mar 30-Apr 4, *Hippodrome, Bristol* (0272 299444); Apr 6-11, *Hippodrome, Birmingham* (021-622 7486).

Also: *Giselle* & triple bill of *Les Sylphides*, *Elite Syncopations* & *The Burrow*. Apr 13-18, *Congress Theatre, Eastbourne* (0323 412000); Apr 21-25, *Marlowe Theatre, Canterbury* (0227 767246).

MUSIC

Simon Rattle and the City of Birmingham Symphony Orchestra continue their 10-year series "Towards the Millennium" by exploring the music of the years 1911-20 in concerts at the South Bank as well as in Cardiff & Birmingham. The London Philharmonic's "Diaghilev & His Circle" series features works by his contemporaries, inspired by the great choreographer & used in the ballets he created. The Festival Hall should be guaranteed full houses when, in the space of 10 particularly rich days in April, Giulini & Mehta appear on the podium with two of the London orchestras & Barenboim with the Chicago Symphony Orchestra. Easter brings the familiar Passion music, with Bach's St Matthew Passion at the Barbican & Festival Halls & at St John's.

BARBICAN HALL
EC2 (071-638 8801).

BBC Symphony Orchestra. Oliver Knussen conducts Sibelius's *Luonnotar*, Scriabin's *Prometheus*, & the first performances of works by Colin Matthews & by Knussen himself. Mar 5, 7.45pm.

London Symphony Orchestra & Chorus. Colin Davis conducts Verdi's Requiem. Mar 7, 7.45pm; Mar 8, 7.30pm.

English Chamber Orchestra. Stephanie Gonley is violin soloist & director in Bach's Brandenburg Concertos Nos 4 & 5, & Vivaldi's *Four Seasons*. Mar 9, 7.45pm.

London Symphony Orchestra. Colin Davis conducts Beethoven's Triple Concerto, with Gyorgy Pauk, violin, Ralph Kirschbaum, cello, Peter Frankl, piano, & Bruckner's Symphony No 7. Mar 12, 7.45pm.

BBC Symphony Orchestra. Andrew Davis conducts Strauss's *Till Eulenspiegel*, Prokofiev's Piano Con-

certo No 5, with Boris Berman, Beethoven's Symphony No 3, Mar 13; the British premiere of Edward Shipley's *Hasta Longina*, Brahms's Violin Concerto, with Christian Tetzlaff, Nielsen's Symphony No 5, Mar 27; 7.45pm.

Maria Joao Pires, piano, plays Beethoven, Mozart, Schumann. Mar 15, 4pm.

Royal Philharmonic Orchestra. Andrew Litton conducts Verdi's overture *La forza del destino*, Rachmaninov's Piano Concerto No 2, with Dmitri Alexeev, Beethoven's Symphony No 7. Mar 24, 7.45pm.

Leipzig Gewandhaus Orchestra. Kurt Masur conducts works by Richard Strauss. Mar 25, 7.45pm.

Warsaw Philharmonic Orchestra. Kazimierz Kord conducts Lutoslawski's *Trauermusik*, Ravel's Piano Concerto in G, with Ewa Poblocka, Strauss's *Ein Heldenleben*. Mar 26, 7.45pm.

Royal Philharmonic Orchestra, Huddersfield Choral Society. Charles Groves conducts Elgar's *Dream of Gerontius*. Mar 28, 7.45pm.

William Walton 90th Anniversary Concert. Richard Hickox conducts the London Symphony Orchestra & Chorus in Walton's orchestration of the National Anthem & his complete score for *Henry I*, & Vaughan Williams's *Dona nobis pacem*. Mar 29, 7.30pm.

London Symphony Orchestra. Kent Nagano conducts Boulez's *Memoriales*, Beethoven's Piano Concerto No 5, with Alfred Brendel, Bartók's suite from *The Wooden Prince*, Apr 2, 7.45pm; Berio's *Sequenza* for viola, with Paul Silverthorne, Beethoven's Piano Concerto No 5, with Alfred Brendel, Prokofiev's Symphony No 6, Apr 5, 7.30pm.

City of London Sinfonia, Tallis Chamber Choir. Richard Hickox conducts Bach's St Matthew Passion, sung in German. Apr 4, 6.30pm.

Viktoria Mullova, violin, **Bruno Canino**, piano. Brahms, Beethoven, Prokofiev, Webern. Apr 12, 4pm.

The Sixteen Choir & Orchestra. Harry Christophers conducts Handel's oratorio *Messiah*, to mark the 250th anniversary of the first performance, which was given in Dublin. Apr 13, 7.45pm.

English Chamber Orchestra. Christoph Eschenbach conducts two programmes from the piano. Mozart, Haydn, Apr 15; Beethoven, Haydn, Apr 21; 7.45pm.

City of London Sinfonia, Tallis Chamber Choir. James Judd conducts Mozart's Clarinet Concerto, with Andrew Marriner, & Mozart's Requiem. Apr 17, 7.45pm.

London Oriana Choir, English Philharmonia Orchestra. Leon Lovett conducts Mozart's Coronation Mass & Rossini's *Stabat Mater*. Apr 22, 7.45pm.

London Symphony Orchestra & LSO Wind Ensemble. Michael Tilson Thomas conducts Mozart's Wind Serenade No 10 & Mahler's Symphony No 9. Apr 26, 7.30pm.

La Scala Philharmonic Orchestra. Carlo Maria Giulini conducts Beethoven's Symphonies Nos 8 & 3, Apr 27, 7.45pm.

English Baroque Choir & Orchestra. Leon Lovett conducts Mozart's *Vesperae Solennes de Confessore* & Great Mass in C minor. Apr 28, 7.45pm.

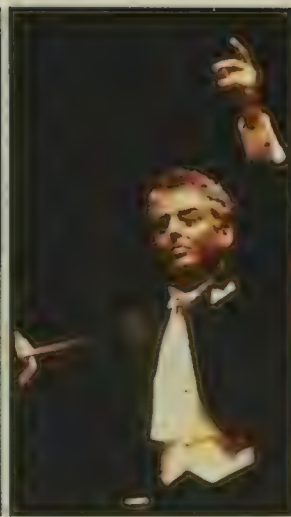
London Symphony Orchestra. Michael Tilson Thomas conducts Britten's *Young Person's Guide to the Orchestra*, Barber's Violin Concerto, with Alexander Barantschik, violin, Tchaikovsky's Symphony No 6. May 6, 7.45pm.

FESTIVAL HALL

South Bank Centre, SE1 (071-928 8800).

Young Musicians Symphony Orchestra. James Blair conducts Brahms's Piano Concerto No 2, with John Lill, Tchaikovsky's Symphony No 6. Mar 10; Rachmaninov's Piano Concerto No 3, with Ian Jones, Dvořák's Symphony No 7, Mar 28; 7.30pm.

Orchestra of the Royal Opera House. Bernard Haitink conducts Strauss's Four Last Songs, with



Bank: Felicity Lott sings Strauss; Claus Peter Flor conducts the Philharmonia; the Ciesinski sisters sing duets; Barenboim conducts the Chicago Symphony.

Felicity Lott, soprano, & *An Alpine Symphony*. Mar 11, 7.30pm.

City of Birmingham Symphony Orchestra. Simon Rattle conducts Nielsen's Symphony No 3, Szymanowski's *Songs of a Fairytale Princess*, Ravel's *Daphnis & Chloë*, Mar 13; Debussy's *Jeux*, Elgar's *Falstaff*, Stravinsky's *Rite of Spring*, Mar 25; Schoenberg's *Pierrot Lunaire*, Prokofiev's Piano Concerto No 1, Debussy's *Images*, Apr 2; 7.30pm.

Krystian Zimerman, piano, plays Chopin. Mar 15, 7.30pm.

BBC Symphony Orchestra & Chorus. Andrew Davis conducts Janáček's Sinfonietta, Dvořák's Cello Concerto, with Heinrich Schiff, Suk's *Ripening*, Mar 16, 7.30pm.

London Bach Orchestra, Holst Singers, Bach Choir. In celebration of the orchestra's 25th anniversary, Nicholas Kraemer conducts choral & orchestral works by Bach. Mar 21, 7.30pm.

Andras Schiff, piano, plays Bach, Reger, Handel, Brahms. Mar 22, 3.45pm.

Philharmonia. Claus Peter Flor conducts Haydn, Hummel, Beethoven, Mar 24; Prokofiev's *Romeo & Juliet* (excerpts), Mar 29; 7.30pm.

London Philharmonic & Choir. Walton's *Façade*, with Prunella Scales as narrator, & Viola Concerto, with Nobuko Imai, & Poulenc's *Les Biches*. Mar 26, 7.30pm.

London Philharmonic. Mark Wigglesworth conducts Mussorgsky's *Khovanshchina* Prelude, Brahms's Violin Concerto, with Anthony Marwood, Rachmaninov's Symphony No 2. Mar 27 & Apr 3, 7.30pm.

London Philharmonic. Kurt Masur conducts two concerts in the Diaghilev series, including Tchaikovsky's Symphony No 5, to which the choreographer set his ballet *Les Préludes*, & works by Hindemith & Gershwin, Apr 1; Stravinsky's *The Fairy's Kiss* & Prokofiev's *Scythian Suite*, plus Orchestral Songs by Duparc & Richard Strauss, with Kathleen Battle, soprano, Apr 4; 7.30pm.

Bach Choir, English Chamber Orchestra. David Willcocks conducts Bach's St Matthew Passion, sung in English. Apr 5, 12, 11am.

Philharmonia. Carlo Maria Giulini conducts Tchaikovsky's Symphony No 2, Debussy's *L'Après-midi d'un faune* & *La Mer*. Apr 6 & 7, 7.30pm.

London Philharmonic. Zubin Mehta conducts two programmes. Stravinsky's *Pulcinella* suite & Rimsky-Korsakov's *Sheherazade*, both of which were choreographed by Diaghilev, Apr 9; Tchaikovsky's Violin Concerto, with Maxim Vengerov, also Stravinsky's Symphony in Three Movements, & Ravel's *Daphnis & Chloë* suite No 1, Apr 15 & 16; 7.30pm.

Chicago Symphony Orchestra. First of a series of distinguished foreign orchestras to visit the South Bank, they perform two programmes under Daniel Barenboim. Beethoven's Overture *Leonore* No 3, Mozart's Piano Concerto K453, with Barenboim also as soloist, Strauss's *Ein Heldenleben*, Apr 10; first British performance of Corigliano's Symphony No 1, Ravel's *Rhapsodie espagnole*, *Pavane pour une Infante défunte*, *Alborado del gracioso* & *Bolero*, Apr 11; 7.30pm.

Philharmonia & Chorus. Giuseppe Sinopoli conducts Maderna's *Quadrivium*, Rossini's *Stabat Mater*, with June Anderson, Cecilia Bartoli, Justin Lavender & Simon Estes. Apr 12, 7.30pm.

London Choral Society, London Mozart Players. Jane Glover conducts Bach's St Matthew Passion, sung in English. Apr 17, 5.30pm.

London Philharmonic. Charles Mackerras conducts Dvořák's Symphonic Variations & Symphony No 8, Tchaikovsky's *Rococo Variations*, with Ofra Harnoy, cello. Apr 24 & May 1, 7.30pm.

Jon Kimura Parker, piano, plays Schumann & Chopin. Apr 26, 3.45pm.

Royal Philharmonic Orchestra. Yehudi Menuhin conducts Schubert's Unfinished Symphony, Elgar's *Sea Pictures*, & Dvořák's Symphony

No 9 (New World). Apr 27, 7.30pm.

National Trust Royal Gala. Charles Groves conducts the English Sinfonia in an 18th-century soirée, which includes Mozart, Haydn, Cimarosa, Handel. Apr 28, 7.30pm.

London Mozart Players. Jane Glover conducts Mozart's Symphony No 31 (Paris), Beethoven's Piano Concerto No 5 (Emperor), with John Lill, Mendelssohn's Symphony No 4 (Italian). Apr 30, 7.30pm.

BBC Symphony Orchestra. David Robertson conducts the UK première of Roger Reynolds's *Dream of the Infinite Rooms* & Mahler's Symphony No 6. May 2, 7.30pm.

Philharmonia. Walter Weller conducts Brahms's Piano Concerto No 2, with Peter Donohoe. Mendelssohn's Symphony No 5, Strauss's Suite from *Der Rosenkavalier*. May 3, 7.30pm.

London Philharmonic. Klaus Tennstedt conducts two of the orchestra's Diaghilev programmes. Glinka's overture *Ruslan & Ludmilla*, Prokofiev's Piano Concerto No 2, with Dmitri Alexeev, Stravinsky's *Petrushka*, May 5; Debussy's *Nocturnes* & *Prélude à l'après-midi d'un faune*, Stravinsky's suite *The Firebird*. Shura Cherkassky, piano, plays Schumann's *Carnaval*, May 10; 7.30pm.

Philharmonia. Giuseppe Sinopoli conducts Strauss's *Festmusik der Stadt Wien*, Schoenberg's *Verklärte Nacht*, Brahms's Violin Concerto, with Itzhak Perlman, May 9, 7.30pm, May 10, 3.15pm.

BBC Symphony Orchestra. Andrew Davis conducts the world première of Philip Grange's *Focus & Fade*, commissioned by the BBC, Schumann's Piano Concerto, with Imogen Cooper, Bartók's Concerto for Orchestra. May 11, 7.30pm.

Novosibirsk Philharmonic Orchestra. Arnold Katz conducts Prokofiev's music from *Romeo & Juliet*, Tchaikovsky's Violin Concerto, with Nikolai Madoyan, Shostakovich's Symphony No 10. May 12, 7.30pm.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts Mes-

siaen's *Turangalila* Symphony. May 11, 7.30pm.

PURCELL ROOM

South Bank Centre, SE1 (071-9288800).

Siegfried Lorenz, baritone, **Iain Burnside**, piano. Lieder by Schubert, Wolf, Schumann. Mar 26, 8pm.

Kristine Ciesinski, soprano, **Katherine Ciesinski**, mezzo-soprano, **Iain Burnside**, piano. All in the family: music by Felix & Fanny Mendelssohn, Nadia & Lili Boulanger, Gustav & Alma Mahler, Robert & Clara Schumann. Apr 9, 8pm.

Elizabeth Connell, soprano, **Graham Johnson**, piano. The big, bad wolf & other animals: songs by Wolf, Mahler, Poulenc, Flanders & Swann. Apr 15, 8pm.

Victorian Songs & Ballads sung by the Parlour Quartet. Apr 19, 8pm.

Tasmin Little, violin, **Piers Lane**, piano. Bach, Schumann, Bartók, Heath, Prokofiev. Apr 26, 3.15pm.

QUEEN ELIZABETH HALL

South Bank Centre, SE1 (071-9288800).

Gidon Kremer & Friends. The eminent violinist & other soloists play Messiaen's *Quartet for the end of time* & Schubert's String Quartet D887. Mar 5, 7.45pm.

London Sinfonietta. As part of Towards the Millennium 1911-20, Simon Rattle conducts works by Satie, Ives, Schreker & Stravinsky. Mar 6, 7.45pm.

Brodsky Quartet. Bridge, Prokofiev, Dvořák. Mar 8, 3pm.

Fou Ts'ong, piano, plays Chopin, Schumann, Debussy. Mar 9, 7.45pm.

Medici String Quartet, Jack Brymer, clarinet, Melissa Phelps, cello. Quintets by Mozart & Schubert. Mar 14, 7.45pm.

Chelsea Opera Group Orchestra & Chorus give a concert performance of the 1826 French version of Rossini's *The Siege of Corinth*, to mark the 200th anniversary of the composer's birth. Mar 15, 7.45pm.

Cleveland Quartet play Beethoven. Mar 17, 7.45pm.

Academy of St Martin-in-the-Fields. Kenneth Sillito conducts Sta-



Iona Brown directs the Academy of St Martin-in-the-Fields. Cumbre Flamenca dance at Brighton. National Youth Theatre in *Guys & Dolls* at Questfest 92.

mitz's Trumpet Concerto & Hertel's Trumpet Concerto No 1, with Hakan Hardenberger, Dvořák's Serenade for Strings. Mar 18, 7.45pm.

London Oriana Choir, English Philharmonic Orchestra. Leon Lovett conducts Puccini's *Missa di Gloria*, Fauré's *Cantique de Jean Racine* & Requiem. Mar 19, 7.45pm.

The Brahms Experience. A week-end of talks, chamber music recitals & evening concerts under the artistic direction of Roger Norrington, with the London Classical Players, Schütz Choir of London & soloists, culminating in a performance of Brahms's German Requiem. Mar 21, 22.

Goldsmiths Choral Union. Brian Wright conducts Verdi's *Ave Maria*, *Laudi alla Vergine Maria* & Rossini's *Petite Messe Solennelle*. Mar 23, 7.45pm.

Endellion String Quartet, Duncan McTier, double bass, Jeremy Menuhin, piano, play Beethoven's Quartet Op 59 No 2, Schubert's Trout Quintet. Mar 29, 7.45pm.

Sylvia McNair, soprano, **Roger Vignoles,** piano. Songs & Lieder by Purcell, Wolf, Strauss, Bernstein. Apr 3, 7.15pm.

Piotr Anderszewski, piano, plays Beethoven. Apr 5, 3pm.

Endellion String Quartet, Imogen Cooper, piano, Beethoven, Brahms. Apr 5, 7.45pm.

Joan Rodgers, soprano, **Roger Vignoles,** piano. Lieder & songs by Brahms, Poulenc, Prokofiev, Strauss. Apr 6, 7.45pm.

London Sinfonietta. Oliver Knussen conducts Prokofiev, Webern, Schoenberg, Ives, Stravinsky, Falla. Apr 7, 7.45pm.

Orchestra of the Age of Enlightenment. Mark Elder conducts the first British performance of Rossini's opera *Ermione*. Apr 10, 12, 7.45pm.

London Bach Orchestra. Nicholas Kraemer conducts Bach's St John Passion. Apr 17, 7pm.

Academy of St Martin-in-the-Fields. Iona Brown directs Haydn, Beethoven, Schubert. Apr 22, 7.45pm.

ST JAMES'S CHURCH
Piccadilly, W1 (Box office: 081-524 2694).

London Choral Society, New London Orchestra. Ronald Corp conducts French music, sacred & profane, by Fauré, Milhaud, Saint-Saëns, Debussy. Mar 12, 8pm.

ST JOHN'S SMITH SQ
SW1 (071-222 1061).

Holst Singers. Nicholas Cleobury conducts Rossini's *Petite Messe Solennelle*. Mar 12, 7.30pm.

Les Arts Florissants with William Christie as conductor & harpsichord & organ soloist. Bouzignac, Moulini, Charpentier, Lambert. Mar 13, 7.30pm.

New London Orchestra. Ronald Corp conducts Martinů, Poulenc, Roussel, Stravinsky. Mar 19, 7.30pm.

Katharina Wolpe, piano. Schubert, Berg, Schumann. Mar 20, 7.30pm.

Willard White, bass baritone.

Roger Vignoles, piano. Lieder by Schubert & Brahms, arias by Mozart, Verdi, Ravel, American songs & spirituals. Mar 24, 7.30pm.

Orchestra of the Age of Enlightenment. Nicholas Kraemer conducts Vivaldi, Telemann, J. S. Bach, with Emma Kirkby, soprano. Mar 26, 7.30pm.

Ex Cathedra Chamber Choir & Baroque Orchestra. Jeffrey Skidmore conducts Bach's St Matthew Passion, sung in English. Apr 2, 7pm.

London Orpheus Choir & Orchestra. James Gaddarn conducts Haydn's Nelson Mass & *Stabat Mater*. Apr 9, 7.30pm.

Victoria de Los Angeles, soprano, **Geoffrey Parsons,** piano. Spanish songs: of church & court in Medieval & Baroque times, Apr 21; in the time of Goya, by Granados, Albéniz, Falla; Apr 25; 7.30pm.

WESTMINSTER CENTRAL HALL
Storey's Gate, SW1 (071-379 444).

Monteverdi Choir, Orchestre Révolutionnaire et Romantique, English Baroque Soloists. John Eliot Gardiner conducts Handel's *Divit Dominus*, & arias sung by Sylvia McNair, soprano. Mar 19, 7.30pm.

FESTIVALS

A new festival in Buxton surveys the musical in its many forms. Brighton's wide-ranging programme includes more than 400 events in the town & its surroundings. Beverley concentrates on early music, while Sheffield explores the work of English composers & welcomes Sir Michael Tippett.

BEVERLEY EARLY MUSIC FESTIVAL

Opera Restor'd presents *La Serva Padrona* in a triple bill with two operas by Charles Dibdin. Musica Antiqua of London performs songs & dances from the court of Ferdinand & Isabella of Spain. The Musicians of Swanee Alley play Elizabethan ballads & consorts. May 14-17. Box office: Guildhall, Register Sq, Beverley, N Humberside HU17 9AU (0482 867430).

BRIGHTON FESTIVAL

The 25th festival's theme is Saints & Sinners, which embraces such works as Honegger's *Joan of Arc at the Stake*, Stravinsky's *The Rake's Progress* & Marlowe's *Dr Faustus*. The Brabant Orchestra, in residence, gives three concerts inspired by Nietzsche's book *Thus Spake Zarathustra*. Dance features Michael Clark & Company, Ballet du Nord, Didier Theron Company, Cumbre Flamenca & others. The Leporello multi-national music theatre ensemble gives the UK première of *A Song of Satyrs - Antigone*, by Luc Brewaeys & Dirk Opstaele. Rossini's *Cinderella* & *The Barber of Seville* mark the composer's bicentenary. Plays, films, literature, exhibitions, comedy shows, a touring theatre ship & a horse-drawn theatre company. May 1-24. Box office: The Dome, New Rd, Brighton BN1 1UG (0273 674357).

BURY ST EDMUNDS FESTIVAL

The cathedral is a magnificent setting for choral & orchestral concerts given by the City of Birmingham Symphony Orchestra, under Siân Edwards. Westminster Cathedral Choir & others. The Amadeus Trio

plays a Brahms series; Cristina Ortiz gives a piano recital; Victoria de Los Angeles sings Spanish songs. Jazz is represented by Jacques Loussier, Larry Adler & Elaine Delmar. May 7-23. Box office: Theatre Royal, Westgate St, Bury St Edmunds, Suffolk IP33 1QR (0284 769505).

NEWBURY SPRING FESTIVAL

The Belgian chamber orchestra 1 Piamminghi plays Vivaldi, Corelli & Boccherini. The European Community Chamber Orchestra gives the UK première of *Red Leaves* by John McCabe & the Delmé String Quartet the world première of Malcolm Lipkin's Bartók Variations. George Malcolm conducts the English Chamber Orchestra in a 75th birthday celebration. Recitals by Artur Pizarro, piano, Maggie Cole, harpsichord, Ofra Harnoy, cello. Opera Restor'd performs Haydn's comedy *The Apothecary*; Paul Hansard's Puppet Theatre gives *The Giant's Hairs*, May 2-16. Box office: Suite 3, Town Hall, Newbury, Berks RG14 5AA (0635 49919).

QUESTFEST 92

Buxton launches the first UK festival of musicals with the UK première of the American show *Closer Than Ever*, by Shire & Maltby. Jean Gemmell directs Ivor Novello's *The Dancing Years*. The National Youth Music Theatre presents Frank Loesser's *Guys & Dolls*. Also Gilbert & Sullivan, *Godspell*, plus Shakespeare, P. G. Wodehouse & Walt Disney in musicals. Apr 4-May 5. Box office: Buxton Opera House, Water St, Buxton SK17 6XX (0298 72190).

SHEFFIELD CHAMBER MUSIC FESTIVAL

The Lindsay String Quartet explores English music, from Byrd & Purcell to Britten & Tippett, & gives the world première of Michael Tippett's String Quartet No 5, in the presence of the composer. Pianist Peter Frankl, piano trio Domus, & the Nash Ensemble of London also take part. Sheffield children perform Christopher Brown's opera *The Two Lockets*. May 9-23. Box office: Crucible Theatre, Norfolk St, Sheffield S1 1DA (0742 769922).



Northwest Passage by Millais, part of *Van Gogh in England* now at the Barbican.

EXHIBITIONS

The National Gallery's long-awaited exhibition of Rembrandt's paintings is supplemented by a display of his etchings in the Gallery's Sunley Room & by a show of the Dutch master's drawings at the British Museum. Artifacts from the ruins of Pompeii go on view at the Accademia Italiana. Pirates of fact & fiction invade the National Maritime Museum at Greenwich, & dinosaurs roar into life in a new exhibition at the Natural History Museum.

ACCADEMIA ITALIANA

24 Rutland Gate, SW7 (071-2253474).

Rediscovering Pompeii. Frescoes, sculptures, jewellery, games & everyday domestic objects. Computer-generated images provide an electronic tour of Pompeii, Apr 1-June 21. Daily 10am-6pm, Wed until 8pm. £5, concessions £2.50. Contact gallery for bank holiday openings.

AGNEW'S

43 Old Bond St, W1 (071-6296176)

Philip Sutton. Recent oil paintings by the artist of the cover for the *ILN* Autumn 1991 issue. May 6-29. Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm.

LLEWELLYN ALEXANDER

124-126 The Cut, SE1 (071-6201322).

Jeremy Barlow. Paintings, mostly oils, of Spain, Paris, Venice & particularly the Bordeaux region of France. Mar 19-Apr 3. Mon-Fri 10am-7.30pm, Sat 1.30-7.30pm.

BANKSIDE GALLERY

48 Hopton St, SE1 (071-9287521).

Royal Watercolour Society Spring Exhibition. A chance to see & buy work by some of Britain's finest watercolourists. May 1-24. Tues-Sat 10am-5pm, Tues until 8pm, Sun 1-5pm. £2, concessions £1.

BARBICAN ART GALLERY

Barbican Centre, EC2 (071-6384141).

Van Gogh in England: Portrait of the Artist as a Young Man. Ten major paintings by van Gogh,

plus others by painters whose work influenced the Dutch artist during his time working in Goupil's gallery in London between 1873 & 1876. Until May 4. £4.50 & £3.

Eggleston: colour photographs ancient & modern. More than 250 prints from the American pioneer, including his series documenting Elvis Presley's Memphis mansion. Until May 4. £4.50 & £3 (also admits to van Gogh exhibition).

Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun, Apr 17 & 20 noon-6.45pm.

Lakeside terrace staircase:

Stained & engraved glass. Panels & roundels by Liverymen & Freemen of the Worshipful Company of Glaziers to mark the Barbican Centre's 10th anniversary. Until Mar 25. Mon-Sat 9am-11pm, Sun noon-11pm.

BRITISH MUSEUM

Great Russell St, WC1 (071-6361555).

Wu Guanzhong. The interaction of Chinese & western art in works shown for the first time in Europe, by a contemporary Chinese artist who had to live as a serf after the Cultural Revolution. Mar 26-May 10.

Drawings by Rembrandt & his Circle. A complement to the National Gallery's major exhibition on the Dutch master. Mar 26-Aug 4. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 17 & May 4.

BRUTON STREET GALLERY

28 Bruton St, W1 (071-4999747).

Maiko Omura. Semi-abstract & figurative paintings by a Japanese artist. Apr 2-30.

Fred Ingrams. Landscapes & figure paintings, six inspired by Hazlitt's *Liber Amoris*. Apr 2-30. Mon-Sat 10am-6pm. Closed Apr 17-20.

CATTO GALLERY

100 Heath St, Hampstead, NW3 (071-4356660).

Pip Todd Warmoth. Paintings by an artist who won the Best Interior prize at the 1991 Royal Academy Summer Exhibition. Mar 24-Apr 5.

Disney Animation Art. Key characters & backgrounds from



Westminster Abbey

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to view the

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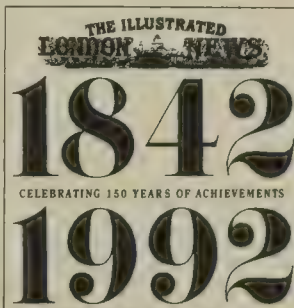
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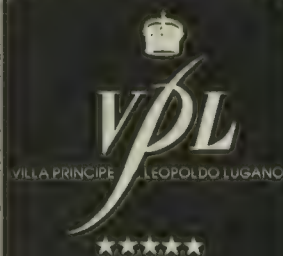
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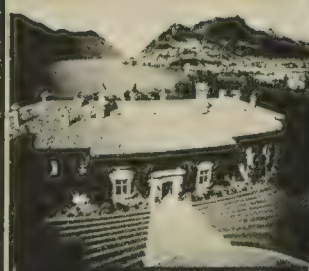
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Health images, Commonwealth Institute. Otto Dix, Tate. Rembrandt, National Gallery. Heath Robinson, Festival Hall. Shaw, National Portrait Gallery.

Bambi, Lady & the Tramp, Peter Pan, The Jungle Book, Snow White & other favourites. Prices for limited-edition cels range from £170 to £2,500. Apr 8-26.

Pamela Kay. Still-lives & garden scenes, portraits & landscapes. May 12-24.

Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 17 & 20.

COMMONWEALTH INSTITUTE
Kensington High St, W8 (071-603 4535).

Health Images from Around the World. Posters from Kenya, Mexico, Brazil, Sudan, India & Nepal which encourage those who may not be able to read or write to aim for better health. Apr 10-May 31. Mon-Sat 10am-5pm, Sun 2-5pm. Closed Apr 17 & 20 & May 4.

CRAFTS COUNCIL
44a Pentonville Rd, N1 (071-278 7700).

Lucie Rie. A 90th-birthday retrospective for Britain's most distinguished potter. Until Apr 5. Tues-Sat 11am-6pm, Sun 2-6pm.

DESIGN MUSEUM
Butlers Wharf, 28 Shad Thames, SE1 (071-403 6933).

Malcolm Garrett: Ulterior Motifs. Two-dimensional images & printed material by this leading computer graphics artist. Until June 7. Tues-Sun 11.30am-6.30pm. £3.50, concessions £2.50. Open Apr 20 & May 4.

FESTIVAL HALL
South Bank Centre, SE1 (071-928 0906).

Heath Robinson. Drawings of almost-possible First World War machines & inventions. Until Mar 29.

An Unexpected Movement. Automations by Lucy Casson, Peter Markey, Jan Zalud & Tim Hunkin. Mar 10-Apr 12. Daily 10am-10pm.

FROST & REED
16 Old Bond St, W1 (071-629 2457).

Ruth Baumgarte. Recent African studies form the colourful basis of this German artist's first British exhibition. Mar 19-Apr 10. Mon-Fri 9.30am-5.30pm.

HAYWARD GALLERY
South Bank Centre, SE1 (071-928 3144).

Doubletake: Collective Memory & Current Art. The significant images, words & symbols that make up the history of our age seen in the works of 22 contemporary artists. Until Apr 19. Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50 (advance booking 071-928 8800, fee 50p per ticket). Closed Apr 17.

REBECCA HOSSACK AT ST JAMES'S
197 Piccadilly, W1 (071-409 3599).

Shobha Brooto. Tiny, colourful canvases by an Indian painter. Until Mar 27.

Stephen Masterson. Contemporary issues in a historical context. Mar 31-Apr 24.

Colin Johnstone. The symbolism & poetry of plants and natural phenomena by a Scottish artist. Apr 28-May 29.

Mon-Fri 10am-6pm. Closed May 4.
WILLIAM JACKSON
28 Cork St, W1 (071-287 2121).

Wilhelmina Barns-Graham. Work from 1967 to the present by this 80-year-old painter of the St Ives School. Apr 14-May 16. Mon-Fri 10am-6pm, Sat 10am-1pm. Closed Apr 17-20 & May 4.

KLABER & KLABER
2a Bedford Gardens, Kensington Church St, W8 (071-727 4573).

Derby Porcelain. Early flatware, figures from early to late periods & some rarely-seen works from a Derbyshire collection. Mar 10-21. Mon-Sat 10am-5pm.

MAIL GALLERIES
The Mall, SW1 (071-930 6844).

Royal Institute of Painters in Watercolours. Annual exhibition by some of Britain's leading painters in the medium. Mar 26-Apr 20. Daily 10am-5pm. £2, concessions £1.

MELLOR & BAXTER
121a Kensington Church St, W8 (071-229 2033).

Temple of Flora. Celebration of gardens & landscape as reflected in fine books from the 17th to 20th centuries, including *Thornton's Temple*

of Flora of 1807, John Parkinson's *Paradisi in Sole...* (1629) & books by Humphrey Repton & Gertrude Jekyll. Prices from £20 to £60,000. May 12-26. Mon-Fri 10am-6.30pm, Sat 10am-4pm. Closed May 25.

MUSEUM OF LONDON
London Wall EC2 (071-600 3699).

What is it? Identifying the past. How close inspection of objects yields clues to their purpose & history. Until Apr 26. Tues-Sat 10am-6pm, Sun 2-6pm. £3, concessions £1.50. Free daily after 4.30pm. Open Apr 20.

MUSEUM OF THE MOVING IMAGE
South Bank, SE1 (071-928 3535).

Catching the Action. The work of Eadweard Muybridge, the eccentric Victorian photographer whose sequential images of animal and human movement were the forerunners of today's cinematography. Mar 10-May 31. Daily 10am-6pm. £5.50, students £4.70, OAPs & children £4.

NATIONAL GALLERY
Trafalgar Sq, WC2 (071-839 3321).
Sainsbury Wing:

Rembrandt: The Master & his Workshop. Major exhibition of the paintings & etchings, with loans from Berlin, Amsterdam, Paris & New York. The first part surveys Rembrandt's artistic development; the second addresses the question of attribution. Mar 26-May 24. Daily 10am-6pm, Weds & Fri until 9pm. £5, concessions £2.50 (advance booking on 071-240 7200, £6 & £3). Closed Apr 17.

NATIONAL MARITIME MUSEUM
Greenwich, SW10 (081-858 4422).

Pirates: Fact & Fiction. Those of myth include Captain Hook & *The Pirates of Penzance, Treasure Island* and *Swallows & Amazons*. The real baddies number Henry Morgan, Blackbeard & Captain Kidd, coming up to date with the predators of the Far Eastern seas. May 1-Aug 31. Mon-Sat 10am-6pm, Sun 2-6pm. £3.95, concessions £2.50.

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC1 (071-306 0055).

Bernard Shaw, 1856-1950. Among

artifacts, documents & images relating to the critic & writer & his life are a painting by Augustus John of Shaw asleep & a bronze by Rodin, as well as cartoons, photographs & press pictures. Apr 10-July 5. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Apr 17.

NATURAL HISTORY MUSEUM
Cromwell Rd, SW7 (071-938 9123).

Dinosaurs. New permanent exhibition using robotics to create life-size moving models, with fossils & casts of parts of the real thing. Opens Apr 15. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, concessions £1.75.

THE QUEEN'S GALLERY
Buckingham Palace Rd, SW1 (071-799 2331).

Carlton House—Past Glories of George IV's Palace. Paintings by English & Dutch masters; French furniture, clocks & porcelain; weapons from the Far East. Until Oct 31. Tues-Sat 10am-5pm, Sun 2-5pm. £2, concessions £1.50 & £1. Closed Apr 17, open Apr 20 & May 4.

ROYAL ACADEMY
Piccadilly, W1 (071-439 7438).

Andrea Mantegna. Paintings & engravings by the great 15th-century Italian artist, renowned for his mastery of perspective. The exhibition includes examples of his grisaille work & eight of his nine paintings on *The Triumph of Caesar*. Until Apr 5. £5 & £3.40. Tickets may be pre-booked from 071-287 9579.

Alexander Calder. Major retrospective, organised by the Whitney Museum of New York, for the American artist who invented the mobile. Mar 13-June 17. £4 & £2.70. Pre-bookings as for Mantegna. Daily 10am-6pm (except Apr 17).

ROYAL AIR FORCE MUSEUM
Hendon, NW5 (081-205 2266)

Images of Bomber Command. Paintings, watercolours, sketches & pastels by artists employed during the Second World War by the War Artists Advisory Committee. Until Apr 5.

The RAF in Iraq, 1918-91. Photographic view of the RAF's role in Iraq



Pompeii at the Accademia Italiana. Dinosaurs at the Natural History Museum.

since the First World War. Until May 31. Daily 10am-6pm. Museum admission (including exhibitions) £4.10, concessions £2.05.

SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8000).

Edna Lumb. Retrospective of paintings & drawings of machines & man-made structures by an artist who painted London's bridges & markets for the *ILN*. Until May 4. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, OAPs £2, students, children & unemployed £1.75. Free daily after 4.30pm.

SPINK

King St, SW1 (071-930 7888).

Sporting Art. Works by Lionel Edwards, Snaffles, Cecil Aldin, Archibald Thorburn & others on the subjects of shooting, hunting, stalking & racing. Apr 6-24. Mon-Fri 9.30am-5.30pm. Closed Apr 17-20.

TATE GALLERY

Millbank, SW1 (071-821 1313).

Otto Dix. Comprehensive survey of the work of this 20th-century German painter whose images of cripples & women form a grim record of the First World War. Mar 11-May 17. £4, concessions £2.

David Hockney in Focus. Small display of paintings including the gallery's recent purchase *The Third Love Painting*, with *A Bigger Splash* & *Mr & Mrs Clark & Percy*. Mar 14-July 26.

Brice Marden. Retrospective of prints by an American artist. Until June 21.

Cloze gallery:

Turner: The Fifth Decade. Watercolours & drawings by Turner from 1830-40. Until May 10.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Apr 17 & May 4.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8500).

Landscape Prints by Francis Vivares. The first show to examine the prints of the 18th-century etcher & engraver of works by Claude Lorrain, Gaspar Poussin (brother-in-law & pupil of Nicolas) & Aelbert Cuyp. Until Apr 19.

The Art of Death. Displays, verging on the macabre, of objects designed for the death ritual between 1500 & 1800, including death masks, coffins & commemorative art. Until Mar 22.

Green Images: Posters & printed ephemera. Campaign posters & leaflets with an environmental message from the Second World War to those promoting green issues in the recent free elections in Eastern Europe. Until May 25.

Sovereign. Major exhibition showing royal costumes & decorations, banqueting services, gifts received by the royal family on overseas visits, family photographs & those of royal houses. Apr 3-Sept 13. £6, concessions £4.90 (includes acoustiguide & admission to museum). Mon-Sat 10am-5.50pm, Sun 2.30-5.50pm (Sovereign exhibition open Sun from noon). Voluntary donation, suggested £3, concessions 50p. Closed Apr 2 & 17.

WALLACE COLLECTION

Hertford House, Manchester Sq, W1, (071-935 0687)

Rembrandt 1892. Changing critical perspectives are explored with 12 pictures, accepted as Rembrandts 100 years ago, of which only one is now regarded as the master's work. Mar 5-July 5. Mon-Sat 10am-5pm, Sun 2pm-5pm. Closed Apr 17.

WATERHOUSE & DODD

110 New Bond St, W1 (071-491 9293).

Richard Reynolds Ward. Landscapes of western Australia by an American artist. Mar 16-28. Mon-Fri 10am-6pm, Sat 11am-4pm.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (071-377 0107).

Alfredo Jaar. Installation & photography by a Chilean-born artist. Until Mar 29.

Living Wood: Sculptural Traditions of Southern India. The use of wood in domestic & monumental architecture, religious & festive sculpture. Apr 10-May 31.

Tues-Sat 11am-5pm, Weds until 8pm. Closed Apr 17 & 19.



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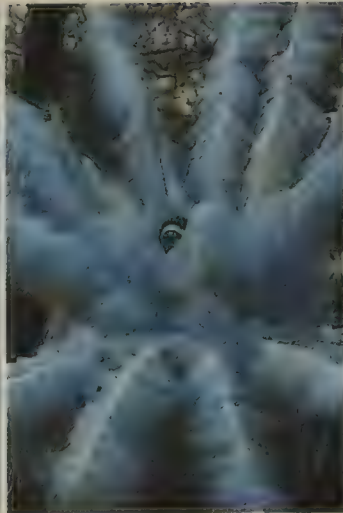
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On their marks for London's Mini Marathon. Spectacle at Battersea Park's Easter Parade. Studio sale of Eileen Soper's work at Bonhams.

SPORT

The England rugby team looks on course to retain the Five Nations Championship for the second year in succession while the London Monarchs try to remain champions of American football. The 35,000 entrants in the London Marathon line up for the 26-mile route, & Badminton riders challenge Rodney Powell in the gruelling annual equestrian event.

AMERICAN FOOTBALL

World League: London Monarchs v New York Knights, Mar 22; **v Frankfurt Galaxy**, Mar 28; **v Birmingham Fire**, Apr 11; **v Barcelona Dragons**, Apr 18; **v Sacramento Surge**, Apr 26. *Wembley Stadium, Middx.*

ATHLETICS

AAA Combined Championships. Mar 7, 8. *Cosford, nr Wolverhampton.*

GB v USA. Mar 14. *National Indoor Arena, Birmingham.*

ADT London Marathon. Apr 12. *Greenwich, SE10/Blackheath, SE3 to Westminster Bridge, SW1.*

ADT London Mini Marathon. (11- to 17-year-olds). Apr 12. *Lower Thames St, EC3 to Westminster Bridge, SW1.*

CANOEING

Devizes to Westminster Marathon. Apr 17-20. *Devizes, Wilts to Westminster, SW1.*

CRICKET

World Cup. Until Mar 25. *Various venues, Australia & New Zealand.* Semi-finals Mar 21. *Auckland, & Mar 22, Sydney*; final Mar 25, *Melbourne.*

Sunday League starts. Apr 19.

Benson & Hedges Cup matches start. Apr 21.

Britannic Assurance championship matches start. Apr 25.

EQUESTRIANISM

Hermès Goodwood International Dressage. May 1-3. *Goodwood, W Sussex.*

Badminton Horse Trials (Mitsu-

bishi Motors Trophy). May 7-10. *Badminton, Avon.*

Royal Windsor Horse Show. May 13-17. *Windsor, Berks.*

FENCING

Martini Challenge (men's épée). Mar 7. *St Paul's School, Lonsdale Rd, SW13 & Seymour Leisure Centre, Seymour Pl, W1.*

FOOTBALL

Rumbelow's Cup final. Apr 12. *Wembley Stadium.*

FA Cup Final. May 9. *Wembley Stadium.*

GOLF

Benson & Hedges International Open. May 7-10. *St Mellion GC, nr Callington, Cornwall.*

England v France. May 10, 11. *Royal Lytham & St Anne's GC, nr Blackpool, Lancs.*

HORSE RACING

Cheltenham National Hunt Festival. Mar 10-12. *Glos.*

William Hill Lincoln Handicap. Mar 21. *Doncaster, S Yorks.*

Martell Grand National. Apr 4. *Aintree, Liverpool.*

General Accident 1,000 Guineas. Apr 30; **2,000 Guineas**, May 2; *Newmarket, Suffolk.*

ROWING

Head of the River: women, Mar 14, noon; men, Mar 28, 11.45am. *Mortlake, SW14 to Putney, SW15.*

University Boat Race, Oxford v Cambridge. Apr 4, 3pm (provisional). *Putney to Mortlake.*

RUGBY UNION

British Gas Challenge: England v Wales. Mar 7. *Twickenham, Middx.*

Scotland v France. Mar 7. *Murrayfield, Edinburgh.*

France v Ireland. Mar 21. *Paris.*

Wales v Scotland. Mar 21. *Cardiff.*

Pilkington Cup final. May 2. *Twickenham.*

SAILING

America's Cup Challenge. May 9-19. *San Diego, California, USA.*

SQUASH

Hi-Tec British Open Championships. Apr 4-13. *Lamb's SG, Chiswell St, EC1 & Wembley Conference Centre.*

OTHER EVENTS

The spring offers rare glimpses of Westminster Abbey's Great Pavement, & Frogmore, the royal garden & the mausoleum in Windsor. Easter festivities brighten up Battersea & Regent's Park.

Canalway Cavalcade. Three-day waterways festival on a picturesque stretch of the Regent's Canal. The entertainments are supplemented on Sunday by a pageant of boats, visible from the road, from about 8.45pm. May 2-4, 10am-6pm, Sun until 10.30pm. *Blomfield Rd, W9.*

Chelsea Antiques Fair. More than 40 dealers show furniture & other items dating from Roman times to 1890. Mar 10-21. Mon-Fri 11am-8pm, Sat, Sun 11am-6pm. *Chelsea Old Town Hall, King's Rd, SW3.* £5.

Easter Parade. A 2-mile procession of floats accompanied by bands, clowns & pearly kings & queens. Apr 19, 3pm; events from noon. *Battersea Park, SW11.*

An Evening with Dudley Moore. The actor & pianist is reunited with the rest of the Dudley Moore Trio, & joined by the BBC Concert Orchestra, for a programme of music ranging from jazz & classics. Mar 15-17, 7.30pm. *Albert Hall, SW7* (071-589 8212). £17.50-£30.

Frogmore Gardens. The public's annual opportunity to see the spring flowers in this royal landscape garden & visit the royal mausoleum, which includes the tomb of Queen Victoria & Prince Albert. May 6, 7, 10.30am-7pm. *Windsor, Berks.* £1.50.

The Great Pavement. Westminster Abbey's 13th-century mosaic floor in front of the High Altar, commissioned by Henry III. Normally protected by a carpet, it will be exposed for a few days. Mar 19, 20, 23, 24, 9.30am-3.30pm, Mar 21, 9.30am-2pm & 4-7.30pm. *Westminster Abbey, SW1.* Abbey admission £3, concessions £1.50 & £1. See feature on p10.

Landscape Year: National Trust lecture series. Beatrix Potter, farmer & land agent, Mar 9; Literature & 18th-century landscape, Mar 16; A Pastoral Tradition, English artists & the English landscape in the 18th century, Mar 23; The Conservation of the Irish Country House & its Landscape, Mar 30; 6pm. *Purcell Room, South Bank Centre, SE1* (071-928 8800). £4.50 & £5.

London Harness Horse Parade. The capital's working horses—from the majestic Shires that haul brewers' drays to costermongers' donkeys & ponies—step out in polished style. Apr 20, from 9.30am, grand parade at noon. *Regent's Park, NW1.*

Platform performances. Dirk Bogarde talks about his life, work & new book, *Jericho*, Mar 20, *Olivier*; Fay Weldon on her plays & books, including her new novel *Growing Rich*, Apr 7, *Cottesloe*; 6pm. *National Theatre, South Bank Centre, SE1* (071-928 2252). £3.50, concessions £2.50.

Rembrandt Study Day. Series of talks on the Dutch master's drawings & paintings, restoration of his work & the controversy surrounding attribution. Apr 4, 10.30am-4.15pm. *Sainsbury Wing Theatre, National Gallery, Trafalgar Sq, WC2* (071-389 1771). £12, concessions £6. Enrolment forms from Theatre Administrator.

Sale of 18th- & 19th-century British drawings & watercolours. Includes five watercolours by Turner two Scottish landscapes, the others of Winchelsea, Ramsgate & Switzerland—at estimated prices from £12,000 to £100,000. Apr 9, 2.30pm. *Sotheby's 34/35 New Bond St, W1* (071-493 8080).

Studio sale. Work by wildlife artist Eileen Soper, who also illustrated many of Enid Blyton's books, & by her father, George (a contributor to the *ILN* at the turn of the century). Prices expected to range from £50 to £800; proceeds to the Royal Society for the Protection of Birds. Mar 10, 11am. *Bonhams, Montpelier St, SW7* (071-584 9161).

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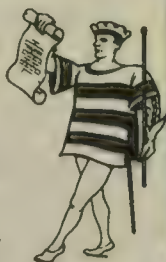
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The British resident rides in a Hindu religious procession—a detail from a scroll painting entitled *Company Style* (Tanjore) reproduced in *The Victoria and Albert Museum*. This new guide to the collections in the largest museum of decorative art in the world includes essays by the senior curators and an introduction by the director, Elizabeth Esteve-Coll (Scala Books, £14.95). Right, Chancay black-on-white funerary vessel depicting a human figure holding a libation beaker, from *The Incas and their Ancestors*, by Michael E. Moseley, a narrative history of the archaeology of Peru from the first settlement some 10,000 years ago to the Spanish conquest, with 225 illustrations (Thames & Hudson, £24).



BOOK LIST

A selected list of current titles which are, or deserve to be, on the bestseller list

HARDBACK NON-FICTION

Dreadnought

by Robert L. Massie
Jonathan Cape, £20

Subtitled "Britain, Germany and the Coming of the Great War", this is a whale of a book (more than 1,000 pages) which recounts in absorbing detail the pattern of rivalry that developed between Britain and Germany in the 1890s. Its origin, as the title implies, was the growing threat posed by the build-up of the German fleet, and its inexorable conclusion was the outbreak of the First World War.

Dreyfus: A Family Affair

by Michael Burns
Chatto & Windus, £20

Much has been written about the Dreyfus affair (more than 1,000 works on the subject currently in print, Michael Burns informs us), and it is to this author's credit that his account of the case and the subsequent treatment of its victim remains of interest. The family history is less compelling.

One Hundred Days

by Admiral Sandy Woodward with Patrick Robinson
HarperCollins, £18

Admiral Woodward was the Task Force Commander in the South Atlantic during the battle to recover the Falklands in 1982. Though we know the outcome, his narrative is gripping and also rather frightening, for it reveals what a close-run thing it might have been.

Fisher and Cunningham

by Richard Ollard
Constable, £15.99

Based largely on Admiral Cunningham's papers and diaries, this book records the fairly stormy relationship between Churchill and Cunningham, who was C-in-C Mediterranean at the time of the sinking of the French fleet at Oran, an act which Cunningham opposed. There were other conflicts, too, which have hitherto barely been referred to in most accounts of the Second World War.

HARDBACK FICTION

The Birthday Boys

by Beryl Bainbridge
Duckworth, £12.99

The boys in this inspired novel are the five men, led by Captain Scott, who struggled to the South Pole and perished on the way back, having discovered that the tough and better-organised Amundsen had beaten them to it. Scott's reputation has suffered from recent revelations of his inadequacies, but this story, told in turn by each of the five, is concerned with the human aspect of the drama.

Kissing the Gunner's Daughter

by Ruth Rendell
Hutchinson, £14.99

Chief Inspector Wexford takes a long time resolving the gruesome murder of an egotistical anthropologist and her family at the dinner table, and while he deliberates another couple of murders are committed. He is an endearing character but his arteries seem to be hardening, and readers may well conclude that it is time he was pensioned off.

Hideous Kinky

by Esther Freud
Hamish Hamilton, £14.99

This is an original and impressive first novel. Set in the 60s, it describes a young English mother's voyage along the hippy trail to Marrakesh, seen through the clear eyes of one of her two daughters, then aged five. The title comes from the children's buzzwords, but totally fails to convey the simplicity and power of the writing.

Mother Russia

by Bernice Rubens
Chapmans, £14.99

This is a novelist's history of 20th-century Russia, with enormous events such as the Revolution, the Great Wars, the Stalin persecutions and the move towards *perestroika* and *glasnost*, portrayed through the lives of two families. The technique invites obvious comparison: while *Mother Russia* is a good read, it is not Tolstoy.

PAPERBACK NON-FICTION

Eisenhower

by Stephen E. Ambrose
Simon & Schuster, £9.99

A condensed version of the two-volume biography first published in 1983, the result is a distinguished work even more readable than the original. It confirms Eisenhower's high position as a soldier and commander (though the mistakes he did make while winning the war in Europe—failing to press for the conquest of Antwerp, for example—are examined without prejudice) and it should push his reputation as a president higher than has generally been rated.

A Lot to Ask: a Life of Barbara Pym

by Hazel Holt
Cardinal, £6.99

Barbara Pym was once voted Britain's most underrated writer, but if recognition was slow in coming she had perceptive friends who helped her secure the success she deserved and finally achieved a few years before her death. Hazel Holt was a lifelong friend and has written an affectionate and endearing biography of an author whose novels of middle-class life are now widely appreciated.

A Woman's Essays

by Virginia Woolf
Penguin, £5.99

The proper use of the essay, Virginia Woolf once wrote, is "to express one's personal peculiarities, so that under the decent veil of print one can indulge one's egoism to the full". This is a small selection of the art she practised so well, chosen apparently to reflect her interest in feminism. In fact her writing refuses to be strait-jacketed in this way, as is demonstrated on virtually every page of this collection.

The Hidden Tombs of Memphis

by Geoffrey T. Martin
Thames & Hudson, £12.95

An absorbing, first-hand account of recent Egyptian tomb discoveries by the director of excavations at Saqqâra.

PAPERBACK FICTION

The General in His Labyrinth

by Gabriel Garcia Marquez
Penguin, £5.99

The general of the title is Simon Bolívar, liberator of much of South America from the Spanish, and this powerful novel recreates his final months, after he had relinquished power and left the Colombian capital of Bogotá to travel along the Magdalena river to meet his ultimate destiny. The atmosphere of decline and corruption, fired by the occasional spark of greatness from the visibly dying man, is sensitively evoked.

The Secret Pilgrim

by John le Carré
Coronet, £4.99

Student spies are addressed at their passing-out dinner by George Smiley, now retired. The device gives one of the protégés who ran the Russia House, and whose final job for the Circus was to train new recruits, the opportunity to recall some of the highlights of his career. The mixture of past and present, with hints of the post-cold war opportunities for espionage, is skilfully done.

Tiberius

by Alan Massie
Sceptre, £5.99

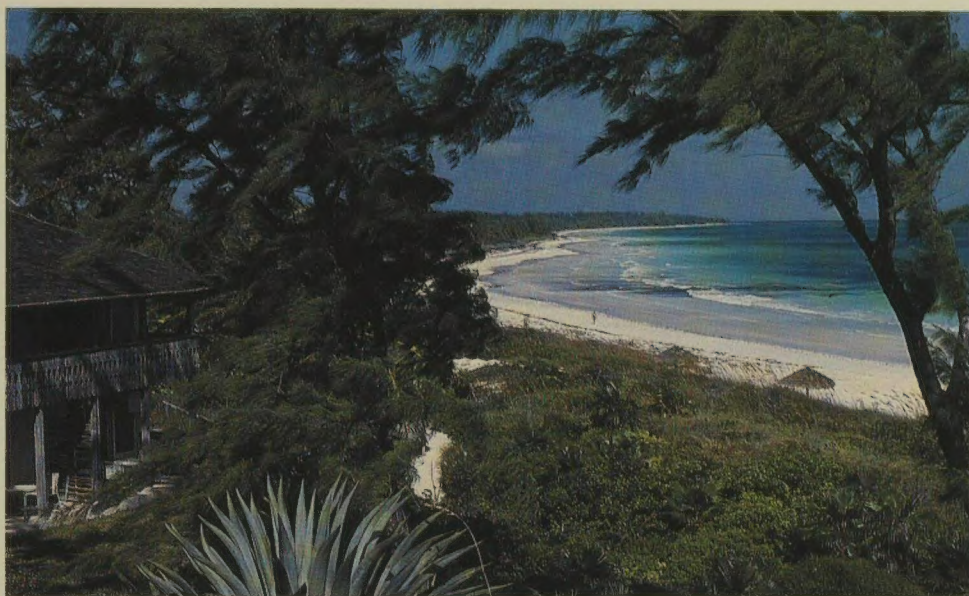
The second of Alan Massie's Roman novels replaces the familiar, sadistic monster with a wise older statesman. Modern historians have been kinder to Tiberius than Tacitus and Robert Graves, but though there is some scholarly support for Massie's fictional respay it is doubtful if the new paint will stick. The rust beneath has been there too long.

Fong and the Indians

by Paul Theroux
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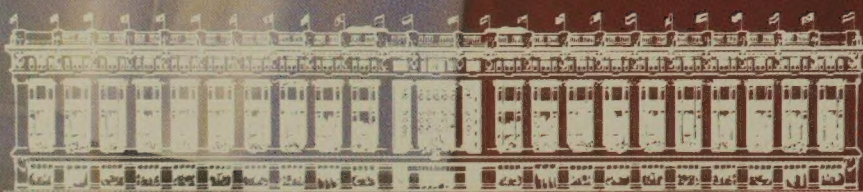
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